श्री

॥ काव्यालंकारः ॥

॥ श्री भामहविरचितः ॥

पि. एस्. सुब्रह्मण्यशास्त्रिभिः

परिशोधितः

'वालेस् प्रेस्' मुद्राक्षरशालायां मुद्रितः।

मूल्यम् 3 रूप्यम्.

The "Wallace Printing House," Tanjore.

१९२७.

SRI

KAVYALANKARA

BY

Sri Bhamaha

॥ श्री भामहविरचितः ॥

WITH

English Translation and Notes

BY

P. V. Naganatha Sastry, B. A., B. L.,

H. C. VAKIL. TANJORE.

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To the

REVERED MEMORY

OF

MY FATHER.

Introduction.

Perhaps no explanation is needed for bringing out an edition of *Bhamaha's Kavyalankara*, though, one may be needed for bringing out any work at all on the subject. For, the subject of poetic criticism depends on the interest which people take in poetry. This is a practical age and everywhere people manifest very little interest in the study or practice of poetry. Good poetry is produced, however, here and there and contributes to the real enjoyment of Sahrudhayas who, fortunately, have not become extinct. By such at least, it is hoped that an edition of *Bhamaha* may be appreciated. Further, *Bhamaha's* claim on our rememberance is very great. He was one of the earliest critics to systematize *Poetic* Criticism and present it in a condensed from. (See *Par II verses* 95-96). That some treatises on the subject should have existed before *Bhamaha* is clear from the fact that he refers to having discarded portions of his subject matter. (See verse 95 mentioned above) That the definitions are his is also clear from Par III v. 57: and that these definitions have been copied bodily by many eminent subsequent rhetoricians-*Lochankara* and *Mammata* among others—constitutes an unmistakeable tribute to their excellence.

That such a work should be made available to the public is not only to their advantage but also constitutes a legitimate act of homage to the first Great Rhetorician. I have been actuated more by the latter feeling. Instead, however, of merely printing the tex t

(which also has been done) it was suggested to me that a translation and notes which I had first made for my own use may be thrown into shape and tacked on to the text. I agreed to do so because I thought they might be of some help, however small, to others. I am acutely conscious of my inadequate equipment for the task of an efficient translator or commentator and anticipate the discovery of very many errors both of matter and of language. But still, I have ventured into print, because, no one has, till now, attempted to bring an edition of this work; though the late *K. P. Truvedi* printed the text only as App. VIII to this edition of his *Prathapa-Rudra Yaso-Bhushana.* (B. S. & P. Series No. LXV.)

Bhamaha's date:—

I do not propose in this introduction to do anything more than indicate the authorities who have made considerable research as regards the date of Bhamaha, his parentage, religion, works, position in literature, etc For fuller information the reader must go to the authorities themselves.

Is 'Bhamaha' a pen-name?

The root "Bhama" means "to be angry" and the word "*Bhamini*" (one who is angry) as applying to women in general is referable to this root though perhaps it is neither chivalrous nor just to do so. The derivative meaning of "*Bhamaha*" would be "one who has, killed or given up, anger". That meaning will fit in excellently with one of the very few personal traits of the writer which we can gather from this work; for, *Bhamaha* seems to have been an extremely modest

person and had great respect for his predecessors. (vide Par. IV. v. 51). That it may be a pen-name is also gatherable from the following considerations. His father's name is given as *Rakrila Gomin*. The second word '*Gomin*' has been understood to be a contraction for '*Goswamin*', a family name which exists in its original form among many Mahratta and Bengali families of to day. It is unlikely that this writer dropped his family name and adopted that of "*Bhamaha*" as his name for his every-day transactions. Further, his true name must bear some resemblance to that of his father and to a host of similar names such as Rahula, Ramila, etc. (See a paper by *Mr. T. Narasimha Iyengar* mentioned later on). Hence it is very likely that "*Bhamaha*" was a non-de-plume.

His Other works:—

A commentary on Vararuchi's *Prakritha-Suthras* called *Prakritha-Prakasa* is attributed to *Bhamaha* and is said to have been printed in Benares in 1920. "*Kamadhenu*", the commentary on *Vamana-Suthras*, quotes largely from *Bhamaha*. Mr P. V. Kane refers to a work on metrics by *Bhamaha*; but he doubts if all these are attributable to one and the same person. (See Kane's intro to *Sahithya-Dharpana*. p. 20).

His age:—

I cannot enter into anything like a discussion on this important question. Eminent scholars have already gone into all the available material and have not been able to arrive at any definite conclusion. Even as to the subordinate question of the relative priority of

Bhamaha ard *Dandin*, there is considerable divergence of opinion: *Mr. Patak*, in his introduction to *Kaviraja-marga*, came to the conclusion that *Bhamaha* was prior. *Mr. T. Narasimha Iyengar* B. A., of Mysore published a paper in July 1925, in the Journal of Royal Asiatic Society in which he expresses exactly the opposite view on what he calls conclusive evidence that had become available later. *Mr. K. P. Trivedi* in his introduction to *Pratapa-Rudriya* examines the evidence and the argument of the above two writers and agrees with the view of *Mr. Patak*. *Mr. P. V. Kane* examines the arguments of all the three above and concludes that there is no evidence of sufficient force to produce as regards either view "a conviction in very unbiassed mind". He adds that his own prediliction is for *Dandin's* priority. He fixes the period of both between 500 to 63) A. D. (See *Kane's intro to S. D. P. p. 16 to 41*). *Mr. S. K. De* in his history of *Sanskrit Poetics Vol. I.* discusses Bhamaha's age and places him at the end of the 7th and the beginning of the 8th century (see p. 45 *et. seq.*). He concludes that *Dandin* was familiar with the text of *Bhamaha*, whom, "as a notable predecessor expressing a contrary view he could hardly ignore" (p. 63 of the above).

Country and religion:—

All critics are however agreed that *Bhamaha* was a *Kashmerian*. *Mr. Narasimha Iyengar's* conclusion that he was a Bhuddhist is analysed and examined by *Mr. Travedi* who concludes that he was a *Brahmin*. *Mr. Kane* does not agree with *Mr. Iyengar* although he does not express himself definitely on the point.

His ancestry:—

Regarding this, no detail is available except that he was the son of Rakrila Gomin. (See Par. VI. v. 64.).

His object in composing this work:—

This seems to be not so much to bring into existence a theoretical treatise on rhetoric as to facilitate a critical study of the subject with a view to serve as a practical hand-book in the art of Poetical Composition. This is clear from the following. In Par. I. v. 2 he speaks of "*Kavya Nibandhanam* (composition) as conferring very many advantages. In verse 3 he ridicules knowledge of the Sastras in one who is not a poet. In verse 4 he denies the value of eloquence if it should not be associated with the power of poetic expression. In verse 9 he alludes to the necessity of various kinds of equipment to those that are engaged in composing *Kavyas*. The concluding verse of Par. I. contains instructions for the stringing together of words to produce a charming result, while the whole of par. VI. is a practial treatise on the selection of words with a view to poetical composition.

(a) Foot-note:—In the published text I made an alteration by substituting for 'काव्यवैखरी' काव्यगोष्ठि. Mr. Kane to whom I sent the proof pointed out that the change was unnecessary as वैखरी would mean "the wares of a poet" I accept the suggestion. But it came too late to be utilised. Dr. De says that the word may be काव्ययोनय:

Foot-note:—Dr. De in Vol. II P. 49 of his History of Sanskrit Poetics speaking of Bhamaha says that the practical object of the school of Bhamaha in general was "more or less normitive in character and did not allow sufficient scope for purely theoretic treatment". Again in P. 52 of the same work he says that the "original view of Sanskrit poetics was that it was more or less a mechanical discipline."

His poetic insight and power:—

Now since *Bhamaha* attached so much importance to the composition of poetry as distinguished from its study it is rather remarkable that no poetical work written by him is available. The present work being one on *Literary Criticism* did not furnish scope for the full exercise of his poetic power. This afforded him opportunity for merely composing condensed illustrations to the *Figures of Speech* he defined. But, even judged by this meagre material we must conclude that *Bhamaha* was a poet of very considerable merit It has been said "the *Kavya Dharsa*" of *Dandin* is written in a "flowing mellifluous style As compared with *Bhamana* "the palm of superiority in the sphere of poetic excel-"lence, must be give to *Dandin* though as regards pre-"cision, logical acumen and clearness of expression "*Bhamaha* stands higher than *Dandin*." (*Kane's intro* to *S. D. p. 22*). *Mr. Kane's* opinion is no doubt entitled to considerable weight. One hesitates however, to yield to his views. The reader will surely be able to find many illustrations of striking poetical power in the work. The following passages may, however, be referred to in this connection. Par I. v. 13. v. 51. Par. II. v. 55. v. 83. v. 94. Par. III. v. 21. and Par. VI. v. 1 to 3. After all, this is a matter of individual taste and very considerable difference of opinion is permissible.

That large divergences of opinion are possible is curiously illustrated in conection with *Bhamaha* himself. While Mr. Kane recognises, as stated above, *Bhamaha's* precision, etc., Mr., *Banhatti* in his *Intro to K. A. S. P. XXII* says:—

"A reform was going on in the notions "about *Alankara* also. The somewhat loose descriptions "of *Bhamaha* were replaced by accurate and scientific "definitions, etc. Accuracy of definition was not the object "aimed at by the earlier writers as a working idea of "the topics explained. This they attempted to achieve "by examples". It would be thus seen that *Mr. Banhatti* entertains an opinion opposed to that of *Mr. Kane* as regards the precision etc. of *Bhamaha's* definitions. If *Mr. Banhatti* means any disparagement to the method of clearing up a point more by illustration than by definition I need only refer to *Mr. Banhatti* himself who later on in P. 6 of his notes to the text where Udbhata's definition is preceded by an example, says:- "It "(the example) is cited here because the meaning of the "definition is not properly grasped unless an example is "given to illustrate its application". In fact as already "stated Bhamaha's aim was to make an aspiring poet "quite conversant with his "wares" (to adopt *Mr. Kane's* word). Hence his apparent omission to give definitions to certain *Figures of Speech.* One wonders whether, after all, the scientific accuracy of a definition is not inversely proportional to its intelligibility.

An Original thinker:—

In the discussion of fundamental questions *Bhamaha* exhibits considerable acumen and analytical power. Thus, his discussion, as to the degree of similarity and dissimilarity between two objects before they could be employed in comparision, is full of interest. (See *Par. II. verses 43 to 50.* He says, if two objects should be compared, they should resemble each other;

but as no two objects completely resemble each other, the necessary degree of similarity for comparison has to be ascertained with reference to some standard. "What gulf of defference is there" says he "between the Moon and the damsel's face ? but still a comparison is made because of the existence of some brightness in the face. (v. 44.)" The resemblance, however, must be real, not as in verse 47. in which it is described that a stream of effulgent water flows from the Sun. This limitation does not preclude even a very fugitive resemblance from being telling, as in verse 46. Further, the charm in similes does not consist in very close similarity but involves the appreciation of a difference between the objects compared, which conduces to the superiority of the *Upamana.* Thus in verse 51. "Darkness" is compared to the elephant. 'Darkness' can never be lumped together. But as an object of comparison to the elephant "lumped darkness" goes to intensify the size and colour of the elephants. This superiority of the *Upamana* can be pushed to extreme lengths as when a crane standing with closed eyes in the water is compared to Brahma in Samathi while engaged in the Great Act of creating the Universe. Here the defect lies in having an *Upamana* too elevated with reference to the *Upameya.* The reverse is also possible, as when, a victorious King who worries his enemy is compared, to a dog, worrying a herd of deer. Here the *Upamana* is ignoble as compared with the *Upameya* (V. 51 of Par. II.). In this discussion and in the marshalling of examples our author displays considerable critical and poetical power.

His strength of conviction—

Not only does *Bhamaha* reach his own conclusion in many controversial matters but expresses his dissent in decisive language though the authorities he differs from, are venerable, from their accepted eminence Thus in *Par. VI vv. 10 & 11* he discards the idea of a "collection" apart from the objects composing it. And in verse 12 he repudiates the *Sphota Theory of Grammarians* "though backed with one hundred oaths". He uses language of such emphasis as the above though his reverence for grammar and for grammarians is immense. (See Par. VI. v. 1 to 6.).

His own conclusion as to the Metaphysics of Speech is intelligible though not likely to be accepted as sound. He refers to an original compact or convention that letters are "such and such and so many" and their combinations have or should have such and such meanings etc. (*Par. VI. v. 13.*) In the next verse he calls those people dull who mistake technical terms for fundamental verities.

His argument against the *Anyapoha* (अन्यापोह) theory of the Buddhists is equally clever and clearly expressed. That school maintains that the function of the meaning of a word is to exclude that which is not covered by its connotation. Thus the word "cow" does not affirmatively connote anything regarding a cow but simply excludes all things which are 'not-cows". Bhamaha shrewdly asks "if you at first know nothing affirmatively about cows how can you differentiate those that are not cows for the purpose of exclusion".

Bhamaha and Subsequent writers:—

A list of writers who refer to Bhamaha is given in Trivedi's intro. to Prat. Rud. P. 22. Footnote. *Raghava Bhatta* in his commentary on *Sakuntala* calls this work an "Akara" (treasure house). Vidhyadhara says.

पूर्वेभ्यो भामहादिभ्यः सादरं विहिताञ्जलिः

Udbhata the author of *Kavyaankara Sangraha* an author of accepted eminence in the old school himself wrote a commentary on Bhamaha's work called Bhamaha Vivarana, which, however, has been lost. Thus, it is clear that our author became a classic long long ago.

His idea of Vakrokthi:—

One of the first questions in poetics is "How does the language of poetry differ from the language of ordinary life". This latter is direct and in the proportion in which it is so, it is helpful, in the ordinary business of life. Poetical language aims at being striking or arresting. It has been appropriately though not elegantly called *vakrothi* (lit. a twist in expression). This twist consists in the strikingness of the language as well as of the thought. Whether *Bhamaha* was the earliest to recognise this or not, there is unmistakable evidence that he attached a great deal of importance to it. (See Par. I. v. 30 and v. 35 and Par. II. v. 35). In comparing the style "*Vaidarbhi*" with "Gaudi" he calls the former "*Avakrokthi*". According to him strikingness of meaning is at the root of all Poetic *Figures.* (Par II. v. 85). Strikingness in meaning is the same as Athisayokthi which according to Ananda-Vardhana is discoverable in every Poetic Figure.

(See *Dhwanialoka Lochana*. P. 207–208. N. S. Edn). *Bhamaha's* prediliction for a "twist in meaning was so great that he discards *Swathavokthi* as a *Figure*, for, in it, as its name implies, there is no scope for any twist. This theory of Vakrokthi has been developed into an elaborate system by *Kuntala* in his Vakrokthi Jeevitha.

Rasa :—

In this work the theory of *Rasa* is given no prominence. *Bhamaha* of course did not ignore *Rasa*. He included it among *Alankaras*. (Par. III. v; 6). Its recognition as the Soul of *Poetry* is of much later date and constitutes the chief achievement of the *Modern* School led by *Anandavardhana*.

Rithis :—

This author does not use the term *Rithi* although he was familiar with two kinds of recognised styles, *Vaidarbhi* and *Goudi*. He was fully aware of the controversy as to which of these two was the superior. The controversy should have been of some standing if we pay attention to his language in this connection (See Par. I. v. 31 to 36). He favours the *Gaudi* and relegates *Vaidarbhi* to a lower position as something which is soft and and insipid, having no merit and agreeable, if at all, only as a song is agreeable to the ear. When we come to *Dandin's* elaborate defence of *Vaidarbhi* we are led to conclude that he must have had in view as an antagonist, some writer of very considerable authority, possibly *Bhamaha*.

The scheme of the work :—

The work is divided into six *Parichedas*. The number of slokas given at the end of Par. VI. totals

to 400 verses. There are, however, only 396; but as some verses contain more than two padas (पादा) the figure 400 may be correct. *Par. I.* treats of the body of Poetry; i. e. of *Words and Meanings* taken together. Its form may be two-fold, *Prose* and verse. The material may be either *Sanskrit*, *Prakrit* or a *Dialect*. It may treat of fact or fiction or of the arts or sciences. It may be divided into Poems (proper). Dramas, Auto-Biographies, Narratives and miscellaneous compositions. These are defined and, among them, the nature of *Akhyaika* (*Biography*) and *Katha* (*Story*) has been the subject of considerable difference of opinion among ancient writers. In this chapter some *Defects* of Composition are treated at the outset because, apparently, they are general in their character; while in Par-IV the defects that relate to words metre, etc, are treated. Par. II & III treat of Alankaras proper. (Firgures of Speech) Par. II. opens with the statement that poems have two important characteristics Softness and Power. The former is attained by the employment of simple language or simple compounds, if at all. Then follow Sabdalankaras, including Lata-Anuprasa and Yamaka with illustrations. Then a group of Arthalankaras among which Upama is treated in considerable detail. (vv. 1 to 65). Then follow six other Alankaras (v. 66 to 85). Then there is the mention of three Figures "Hetu" "Sukshma" and "Lesa" (v. 86 to 88). Bhamaha does not' accept these, however, as Figures of Speech. Then follow "Yatha-Sankam" (Numerical order) and "Utpreksha". "Swabhavokthi" is mentioned and illutrated but not accepted as a Figure of Speech. Chapter III. defines and illustrates 23 more Alankars Thus Bhamaha accepted three Sabdhalankaras thirty-two

Arthalankaras and four more Alankaras have been mentioned but discarded.

The discussion of Alankaras as above in certain groups or sets has led to the surmise that Bhamaha was dealing with them with reference to their historical development.

Par. IV illusrates eleven Doshas of which Virodhi has six sub-divisions and Heena three. Par V treats in detail of the last of the Doshas mentioned in Par IV, which may be described compendiously as "illogicality". Its treatment as part of a system of Poetic Criticism has been repudiated by Dandin. Par VI is devoted to directions as to the selection of proper words among many grammatical forms based apparently on considerations of euphony. Sruthi-Kashtam (Cacophony) has been already described (P. 1. v. 53). The endeavour in this chapter is to secure melody, a possitive good quality not merely avoiding a bad one.

His predecessor :—

Bhamaha mentions Methavin and Rama Sarman whose work was known as Achyutottara, Sakha-Vardhana and his two works Raja-Mitra and Rathna-Harana. Methavin is a writer of whom some facts are known. Mr. P. V. Kane in his intro. to S. D. P. X III. has discussed this writer. His conclusion is that the full name of this writer was Methavi-Rudra. His work on Alankara must have been a treatise of considerable merit, for, to him, is traceable the discussion of the nature of Simile, its defects and its merits.

Of the others no information is available.

Bhatti and Bhamaha:—

In this connection a point of some interest may be noted. Chapter X of Bhatti-Kavya illustrates both Sabdalankaras and Arthalankaras. The treatment of the former is very much more full than that by Bhamaha. As regards the latter, Bhatti, without defining any of the Alankaras gives illustrations of them in an order which corresponds very largely with the order in this work. There are some slight additions by Bhatti at the end. It would therefore appear as if Bhatti followed Bhamaha. In Bhatti Chapter XXII verse 34 is this sloka.

व्याख्यागम्यमिदं काव्यं उत्सवः सुधियामलम्
हतादुर्मेधसश्चास्मिन् विद्वत्प्रियतयामया ।

Bhamaha in Par. II v. 20 writes:—

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत्
उत्सवस्सुधियामेव हन्तादुर्मेधसो हताः ।

The similarity of the above two passages is too great to be accidental and the meaning of the one seems pointedly to allude to the other. Of the two, which is prior? Dr. S. K. De discusses this matter in his Sanskrit Poetics Vol. I. P. 50 to 57 and concludes that both must have referred to a common text

Translation and Notes:—

The object of good annotation is, as I take it, to state only so much as is necessary to explain the text. Anything more is likely to distract the attention from the text. However, to a student who desires to have a

little more knowledge of the topics treated, short notes, mainly in the nature of references to other writers, will be of great help. I have tried to keep in mind the above considerations in my notes.

As regards the translation I have allowed myself a little latitude. Many a reader has felt that a literal translation closely following the idiom of the language of the original is very often un-intelligible. The English of such translations jars very badly on the ear, and in some instances, becomes intelligible only after the meaning of the text has been otherwise ascertained. The language of the translation has certain peculiarities and idioms which necessitate the addition of words for which an exact counterpart will not be found in the original. These words do not affect the meaning; but make the translation more readable. I have now and then introduced such words but enclosed them within brackets. I trust they will be helpful to the reader without distorting the meaning of the text

In making this translation I have received great help from Brahma Sris Viswanatha Sastrigal of Tiruvadi, Swaminatha Sastrigal of St. Peter's High School and Subramania Sastrigal of Kalyanasundaram High Tchool, Tanjore. The last of them has also taken all the trouble in the matter of copying the manuscribt for the press, correcting the proofs, etc. I have received suggestions from Mahamahopahiyaya Kuppuswamy Sastrigal M. A., of the Presidency College and from Mr. P. V. Kane M. A., L. L. M., of Bombay. I am deeply indebted to all of them.

This text is based on a collation of the manuscript in the Oriental Library, Madras, in the Maharaja's Library at Trivandrum and those in the possession of Brahma Sree R. V. Krishnamachariar Sanscrit Pundit, Government College, Kumbakonam and of Brahma Sree Chakravarthi Acharya of the Tiruvadi Sanscrit College. The printed text of the work, constituting appendix VIII of Trivedi's Pratpa Rudriya, was compared with the manuscripts. Except the Manuscript in the Oriental Library, Madras, which I myself compared with the printed text, the other manuscripts were compared by Brahma Sree Subramani Sastrigal of the Kalianasundaram High School, Tanjore.

I am aware that in the translation and notes many shortcomings may be discovered. I have already stated that this venture of mine is more an act of homage to Bhamaha. I hope that the reader will recognise that some honest labour has been put into the work.

In the matter of the printing of this work a large number of avoidable mistakes in spelling and typo-graphy will strike one even at a very superficial glance. The limitations of an up-country press have rendered them inevitable, for which, I hope the reader will be generously indulgent.

Tanjore,
December 1927.

P. V. Naganatha Sastry.

॥ श्रीः ॥

BHAMAHA'S KAVYALANKARA.

काव्यालंकारः ।

प्रथमः परिच्छेदः ।

CHAPTER I.

प्रणम्य सार्वं सर्वज्ञं मनोवाक्कायकर्मभिः ।
काव्यालंकार इत्येष यथाबुद्धि विधास्यते ॥ १ ॥

Tr. After prostrating before the Lover of All and the All-knowing, by mental, vocal and bodily acts, this work, called *Kavyalankara*, is composed to the best of (my) capacity.

Note :— The word सार्वः in the sense of सर्वेभ्यो हितः is evolved in the manner stated in Verse 53 of Chapter VI *post*.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम् ॥ २ ॥

Tr. Composition of good poetry produces ability in (or makes one able, or capable in the pursuit of) *Dharma*, *Artha*, *Kama* and *Moksha*; also in Arts. It also confers Pleasure and Fame.

Note :— Lochana p. 12 substitutes for the last word निबन्धनम् the word निषेवणम्. The meaning will be that the advantages enumerated above will result to one who studies *Kavyas*. The word निषेवणम् includes composition also. See commentary to Sahityadarpana N. S. Ed., p. 4, where this verse is quoted in the text.

अधनस्येव दातृत्वं क्लीबस्येवास्त्रकौशलम् ।
अज्ञस्येव प्रगल्भत्वमकवेः शास्त्रवेदनम् ॥ ३ ॥

Tr. The knowledge of *Sastras* possessed by one who is not a poet is like the pauper's charitableness, the eunuch's dexterity in arms, and the fool's self-confidence.

विनयेन विना का श्रीः का निशा शशिना विना ।
रहिता सत्कवित्वेन कीदृशी वाग्विदग्धता ॥ ४ ॥

Tr. What is wealth without modesty. What is Night without the Moon. What is cleverness in speech (eloquence) without the capacity to compose good (literary) works.

गुरूपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम् ।
काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ॥ ५ ॥

Tr. Even the dull-witted can learn *Sastra* (Science) with the help of a teacher. Poetry however is to him who has a natural capacity and that too, not invariably.

उपेयुषामपि दिवं सन्निबन्धविधायिनाम् ।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ॥ ६ ॥

Tr. Even to those who have passed away to *Ṡvarga* (the other world) but who have composed good literary works there surely exists (here) a body consisting of their works which is both beautiful and free from disease (or decay).

रुणद्धि रोदसी चास्य यावत्कीर्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥ ७ ॥

Tr. Further, as long as his imperishable Fame continues to last in (besiege) this and the Upper World, so long does he, the blessed one, continue to occupy a place among the *Devas*.

अतोऽभिवाञ्छता कीर्त्ति स्थेयसीमा भुवः स्थितेः ।
यत्नो विदितवेद्येन विधेयः काव्यलक्ष्मणि ॥ ८ ॥

Tr. Therefore should the wise one, who aims at Fame which shall last as long as the World, direct his endeavours towards (the acquisition of) the essentials of Poetry.

Note :—The last word काव्यलक्ष्मणि is found in O. L., and fits in better than काव्यलक्षणः, another reading.

शब्दश्छन्दोभिधानार्था इतिहासाश्रयाः कथाः ।
लोको युक्तिः कलाश्चेति मन्तव्याः काव्यगैर्ह्यमी ॥ ९ ॥

Tr. Those that resort to *Kavya* should regard (the essentials to be) the following :—Grammar, Metre (*i. e.*, Science of metre), the nature of words (as conveying primary and secondary sense), meanings of words, the stories in *Itihasas*, the ways of the world, Logic and the Arts.

Note :—The readings in O. L. are काव्यतैर्वशी and काव्यवैसरी. Both are equally unintelligible. We may have काव्यगैर्ह्यमी. Lochana p. 10 in explaining its text 'भाक्तमाहुस्तमन्ये' and its वृत्ति points out that as per Udbhata (Bhamaha's commentator) Bhamaha intends to include in अभिधान both the primary and secondary meanings of words :— 'भट्टोद्भटो बभाषे—शब्दानामभिधानमभिधाव्यापारो मुख्यो गुणवृत्तिश्च'. If अभिधानम् is merely व्यापार then the word अर्थ in the text will refer to 'meanings' and would mean " proficiency in the Lexicon ".

शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनम् ।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ॥ १० ॥

Tr. The desire to compose *Kavya* should be entertained (only) after learning Grammar and the meanings of words and after having served the masters therein and after having studied other (*Kavyas*) works.

सर्वथा पदमप्येकं न निगाद्यमवद्यवत् ।
विलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते ॥ ११ ॥

Tr. Never shall be spoken even a word which is faulty. By a work which is bad, one gets a bad name, as by a bad son.

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥ १२ ॥

Tr. Not being an author does not lead to evil or disease or punishment. But being a bad author is, according to the wise, nothing less than death.

Introduction to verses 13, 14 and 15 :—These three verses start and conclude a discussion as to the utility of accepting two groups of *Alankaras*, viz., *Sabdalankaras* and *Arthalankaras*. These three verses are bodily quoted by Mammata in the opening portion of chapter VI of *Kavyaprakasa*. Mammata in that chapter explains that the division of *Kavyas* into शब्दचित्रम् and अर्थचित्रम् is not intended to be mutually exclusive. There are many cases in which both occur. In fact, in practically all cases, by some little ingenuity the presence of both may be proved. In such cases, says Mammata, the author's intention is our guide in determinig whether the passage should be considered as coming under *Sabdalankara* or *Arthalankara*. The author's intention could be easily ascertained, if we direct our attention to discover what the author mainly relies upon for the beauty (चमत्कृतिः) of the passage. To support his view that both may lead to चमत्कृति, he quotes these verses from Bhamaha.

रूपकादिरलंकारस्तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूषं विभाति वनिताननम् ॥ १३ ॥

Tr. Some *Alankarikas* vehemently maintain that only *Rupaka* etc., constitute its (*Kavya's*) ornaments. (Because) a damsel's face, though beautiful, does not shine, if it should be devoid of ornaments.

Note :—This is the view of one School. They argue as follows:- The beauty of a *Kavya* consists in its *Rasa* which depends upon विभाव 's etc. These result from the meanings of words. Words, as such, are *functus officio*, as soon as the meanings have been produced. Therfore the *Alankaras* that relate to meanings may conduce to the beauty of the *Rasa* and not the *Alankaras* that relate merely to the word or the sound. In the example, the natural beauty of the face corresponds to the grammatical correctness of the nouns and verbs and the beauty in their disposition also. But the face is beautified by ornaments which are separate. The expression '*Alankaras* like *Rupaka* etc.' denotes all *Arthalankaras*.

रूपकादिमलंकारं बाह्यमाचक्षते परे ।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलंकृतिम् ॥ १४ ॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ।

Tr. Some people are of opinion that Figures of Speech like *Rupaka* are external. They maintain that the proper disposition of nouns and verbs constitutes the (real) ornaments of speech. That (kind of) excellence in the disposition of words is this beauty (*Sausabdya*). The meanings are not so.

Note :—This is the antagonistic view. This School argues as follows:—The beauty of a poem lies primarily in the disposition of the words. Again it is the language (consisting of the words) that first attracts one and then the meaning arises. The word काव्यम् itself means कविकर्म and consists in the selection of proper words and in properly stringing them together. In common parlance also we say " Poetry is read ", " Poetry is heard " etc., which cannot apply to meanings. In fact we also say " Poetry is understood ", " Poetry is not understood ", thereby sharply contrasting ' meaning ' with ' Poetry ' which necessarily means the collection of words. This being so, what enhances the beauty of the words must be the real ornament. So *Sabdalankara* is superior to *Arthalankara*. In fact, it is after the words have functioned and produced a meaning, *Arthalankaras* can come in. So these ornaments are very much on the outside (बाह्यम्). व्युत्पत्तिः= संनिवेशः. Read तत्साशब्द्यमतत् (That

verbal beauty is this *i. e.*, what is properly called as *Alankara*). सौशब्द्यम् means काव्यस्य शोभनत्वम् = शब्दनिर्माणसौष्ठवम्. अर्थव्युत्पत्तिः = अर्थालंकारः. नेदृशी = न शब्दवत्स्वतश्चमत्कारिका, अपि तु विभावाद्युत्कर्षमुखे-नैवेत्यर्थः. The last line तदेतदाहुः etc., is the reason for upholding *Sabdalankara*.—Balabodhini.

शब्दाभिधेयालंकारभेदादिष्टं द्वयं तु नः ॥ १५ ॥

Tr. We however accept both, as we accept the distinction of *Subdalankara* and *Arthalankara.*

Intro. Classification based on 'Structure' and 'Language':—

शब्दार्थौ सहितौ काव्यं गद्यं पद्यं च तद्द्विधा ।
संस्कृतं प्राकृतं चान्यदपभ्रंश इति त्रिधा ॥ १६ ॥

Tr. Word and meaning taken together constitute *Kavya*. It is of two kinds, Prose and Verse. It is further distinguishable into Sanskrit, Prakrit and Dialect.

Intro. Classification based on subject-matter :—

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।
कलाशास्त्राश्रयं चेति चतुर्धा भिद्यते पुनः ॥ १७ ॥

Tr. (Again) *Kavya* is divided by the wise, four-fold, (thus):—real narratives of gods etc., stories put together (fiction), facts relating to Arts and those relating to the Sciences.

Note :—This classification includes Dramas and Grammar under the category of *Kavya*. Later writers restrict the word to words and meanings accompanied with *Rasa, Guna*, or *Alankara*. Pratiharendu Raja in his commentary *Laghu Vritti*, p. 78, explains that Bhamaha uses this word in an extended sense (भक्त्या) *i. e.*, analogically.

Intro. Classification based on the nature of the composition.—

सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।
अनिबद्धं च काव्यादि तत्पुनः पञ्चधोच्यते ॥ १८ ॥

Tr. *Kavyas* again are divisible into five groups thus :— (1) Those that are built up by divisions called *Sargas* ; (2) Those that should be acted or exhibited on the stage; (3) *Akhyayikas* (explained below); (4) *Kathas* (explained below); (5) Unconnected composition.

Intro. Verses, 19 to 23 both inclusive describe *Mahakavya* (No. 1 of the previous Stanza).

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
अग्राम्यशब्दमर्थ्यं च सालंकारं सदाश्रयम् ॥ १९ ॥

Tr. *Mahakavya* is that which is made up of (parts called) *Sargas* ; which is big and treats of the big ; is devoid of vulgarity of expression ; has (profound) significance ; contains Figures of Speech and treats of the good.

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिः संधिभिर्युक्तं नातिव्याख्येयमृद्धिमत ॥ २० ॥

Tr. It also consists of (the description of) state-councils, messengers, travel, war and the good fortunes of the Hero. It contains also the five *Sandhis*. It does not require much commentary and has a prosperous ending.

Note.—Vagbhata in *Kavyanusasana* N. S. Ed., p. 15 explains the *Sandhis* as follows :—(1) मुखसंधिः =The seed of the plot, just indicated, proceeding from various *Rasas*. (2) प्रतिमुखसंधिः=The sprouting of the seed made partially visible. (3) गर्भसंधिः = The full development of the same culminating in the attainment of the desire or the reverse; also the search after it. विमर्शसंधिः = The investigation of the same. निर्वहणसंधिः = The conclusion — the gathering up of all the threads and bringing the plot to an end.

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥ २१ ॥

Tr. While describing the four-fold objects of human existence it relates chiefly to the acquisition of wealth, conforms to the ways of the world and contains separately the various *Rasas*.

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥ २२ ॥

Tr. After having first placed the *Nayaka* (Hero) by extolling his ancestry, prowess, knowledge etc., do not narrate his destruction with the object of enhancing the glory of another.

Note :-(1) Here *Nayaka* apparently refers to the rival (प्रतिनायक) Bhamaha's view obviously is that if you first describe a person and extol his virtues and thereby enlist the reader's sympathy on his side it would be *mal adroit* or inharmonious to describe later on his destruction with the object of enhancing the glory of the Hero. (2) Dandin (*Kavyadarsa Parichchheda I,* Verses 21 and 22) attacks this view. His language suggests his posteriority to Bhamaha.

यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक्तस्य मुधादौ ग्रहणं स्तवे ॥ २३ ॥

Tr. If he (the person first described) is not intended to dominate the whole poem and (further) is not to participate in the (final) success, it is useless to describe him at the beginning.

Intro. Verse 24 describes the second group—*Natakas* of verse 18 *ante*.

नाटकं द्विपदीशम्यारासकस्कन्धकादि यत् ।
उक्तं तदभिनेयार्थमुक्तोऽन्यैस्तस्य विस्तरः ॥ २४ ॥

Tr. *Nataka* consists of *Dvipadi, Samya, Rasaka, Skandhaka etc.* It has been described as intended to be acted. Its amplifications have been described by others.

Intro. Verse 25 and up to the last quarter of the verse 29 define *Akhyayika*, No. 3 and *Katha* No. 4 of verse 18 *ante*.

प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ २५ ॥

Tr. *Akhyayika* is a prose composition treating of an elevated subject-matter and characterised by words, meaning and style in harmony with the context. It is divided into parts called *Uchchhvasas.*

वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।

Tr. In it the Hero himself narrates his own exploits.

वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ २६ ॥
कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।
कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ २७ ॥
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।

Tr. It (*Akhyayika*) should consist of verses in the *Vaktra* and *Aparavaktra* metre. It must contain fore-casts of events on appropriate occasions. It must be marked (distinguished) by some narratives of the poet's own creation(original stories). It must treat of the abduction of damsels, of war, of separation (of lovers) and of success. Even if the verses *Vaktra* and *Aporavaktra* are not employed and there are no divisions into *Uchchhvasas* (it does not matter).

संस्कृते संस्कृता चेष्टा कथाऽपभ्रंशभाक्तथा ॥ २८ ॥
अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ २९ ॥

Tr. *Katha* is acceptable if composed in Sanskrit. It may also be in a dialect. In it, the history of the Hero is narrated by others not by himself. How could a well-born (person) narrate his own exploits ?

Note :—The reading संस्कृते instead of संस्कृतम् which is found in the printed text is in deference to the opinion of some Pandits as giving a more intelligible meaning. The above view is in consonance with that of Dandin who says ' कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते '—(*Kavyadarsa I* 38).

Intro. This refers to the fifth sub-division of verse 18.

अनिबद्धं पुनर्गाथाश्लोकमात्रादि तत्पुनः ।

Tr. *Anibaddha* (unconnected composition) consists only in *Gathas* and verses.

Note :—Unconnected composition means that the various *Slokas* are not connected with each other but deal with separate subjects.

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥ ३० ॥

Tr. All this (*i. e.*, whatever has been described before) becomes important (commendable) if characterised by indirect or disguised statement (or cleverness of speech).

Note :—I have translated वक्रस्वभावोक्त्या as speech characterised by indirectness (lit. crookedness). It would be incorrect, I thought, to translate the passage as 'speech characterised by वक्रोक्ति and स्वभावोक्ति ', for, Bhamaha later, disregards स्वभावोक्ति as an *Alankara* at all. (See Verse II.93). In I (36) and II (85) Bhamaha shows a partiality for वक्रोक्ति.

वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।
तदेव च किल ज्यायः सदर्थमपि नापरम् ॥ ३१ ॥

Tr. There are some wise ones who regard that there is another kind of composition known as *Vaidarbhi* which is different and superior. The other (*Gaudi*) though consisting of elegant meaning is not so, (*i. e.*, superior).

Note :—The word अन्यत् = another.

गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् ।
गतानुगतिकन्यायान्नानाख्येयममेधसाम् ॥ ३२ ॥

Tr. Is there (really) any difference (between the two) because this is called *Gaudiya* and the other *Vaidarbha*? This nomenclature is due to unintelligent people following (blindly) the lead of others.

ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।
कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥ ३३ ॥

Tr. Works like *Asmakavamsa* etc., are known as *Vaidarbhi* (in style). Be it so; for a name is largely of one's own choice

Note :—P. V. Kane in his introduction to *Sahityadarpana* p. XX surmises that there was a work known as *Asmaka vamsa*.

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥ ३४ ॥

Tr. If a composition should be devoid of suggestion or cleverness of statement but is merely clear, smooth and elegant, then, (if it differs from ordinary speech at all) it differs merely as music does, by being pleasant to the ear.

Note :—What Bhamaha condemns as mere song, Vamana in his *Kavyalankarasutra* recognises as a distinct source of enjoyment under the name of *Vaidarbhi* (1, 2, 11 and 20). गेयम् has been described by some as a distinct kind of composition. Vagbhata, in *Kavyanusasana* p. 18, mentions eleven varieties of this. The general characteristic of the whole group is there given—'पदार्थाभिनयस्वभावानि डोम्बिकादीनि गेयानि रूपकाणि चिरंतनैरुक्तानि.' As this kind is included in dramas it has no connection with the गेय in question.

अलंकारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम् ।
गौडीयमपि साधीयो वैदर्भमिति नान्यथा ॥ ३५ ॥

Tr. Even *Gaudiya* is superior if it has *Alankara*, is devoid of vulgarity, has full and proper meaning and is simple. There is no separate thing as *Vaidarbhi*.

Note:—I have translated न्याय्यम् as "having a proper meaning." Its literal meaning is 'just'.

न नितान्तादिमात्रेण जायते चारुता गिराम् ।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः ॥ ३६ ॥

Tr. Beauty of words is not exclusively produced by the first method. We accept as ornaments of speech cleverness in words and cleverness in meanings.

Note:—*Lochana* p. 208—In support of the position that *Atisayokti* may be found mixed up in many an *Alankara*, Abhinavagupta quotes the second half of the above verse and explains as follows:— There is वक्रता (lit. crookedness) in words and also in meanings. This consists in stating (things) in a manner transcending the ordinary method (लोकोत्तीर्णेन रूपेण); and this constitutes *Alankara* of an *Alankara*. The purport is, that all *Alankaras* have this peculiarity in common—that the statement is not the ordinary prosaic statement, but an arresting or catching one. What constitutes the special peculiarity of each *Alankara* consists in something over and above the fundamental strikingness of expression." (See also note to Chap. II 85 *post*).

नेयार्थं क्लिष्टमन्यार्थमवाचकमयुक्तिमत् ।
गूढशब्दाभिधानं च कवयो न प्रयुञ्जते ॥ ३७ ॥

Tr. Poets do not employ (language susceptible of the following defects, viz.,) *Neyartha*, *Klishta*, *Anyartha*, *Avachaka*, *Ayuktimat* and *Gudhasabdabhidhana*.

नेयार्थं नीयते युक्तो यस्यार्थः कृतिभिर्बलात् ।
शब्दन्यायानुपारूढः कथंचित्स्वाभिसंधिना ॥ ३८ ॥

Prose order.—यस्यार्थः कृतिभिः(=कुशलैः) बलाद्युक्तो नीयते तन्नेयार्थम्.

Tr. That is *Neyartha* whose proper meaning has to be forcibly dragged out by clever people. It transcends the laws of language and is somehow made to result from one's desire.

Note.—युक्तः may also be taken as an adjective of अर्थः as meaning "proper". There is considerable difference of opinion among *Alankarikas* as to the nature of this defect One view seems to be this. The cardinal rule regarding speech (शब्दन्याय) is that all the words necessary to give the full meaning intended by the speaker should be employed. If such words are not employed there is a violation of the laws of language (शब्दन्यायानुपारूढः). Thus, insufficient words constitute this defect. This view receives some support from Dandin who without describing the defect as such, describes its absence as a *Guna* viz., *Arthavyakti*. He says 'अर्थव्यक्तिरनेयत्वमर्थस्य'. His use of the word अनेयत्वम् and his example emphasise the above meaning of *Neyartha*. Other writers define *Neyartha* as the artificial imputation of meanings to words by the speaker, *i. e*, an artificial *Sakti* so to speak—a meaning other than the accepted one.

मायेव भद्रेति यथा सा चासाध्वी प्रकल्पना ।
वेणुदाकेरिति च तां नयन्ति वचनाद्विना ॥ ३९ ॥

Tr. For example (take the statement) "Deceit is auspicious". This is an improper supposition. But (people) lead these words to some sense by introducing the meaning *Venudareh* without using the word.

Note :—If we take वेणुदाकेः as वेणुदारेः then we can guess a meaning. A *Venudari* is mentioned as the son of *Banasura*. Being an *Asura* he must excel in *Maya* (deceit). Deceit is never auspicious (=भद्रा). So the statement 'मायेव भद्रा' = 'auspicious as deceit' is an improper supposition. If however you introduce the sense of वेणुदारेः

(of *Venudari*) and understand the *Maya* as belonging to *Venudari*, then there is some sense. Because probably his deceit was useful for some good purpose. No such story however is available.

Intro. Examples of *Klishta* and *Anyartha* of verse 37 are given in this.

क्लिष्टं व्यवहितं विद्यादन्यार्थं विगमे यथा ।
विजह्रुस्तस्य ताः शोकं क्रीडायां विकृतं च तत् ॥ ४० ॥

Tr. That defect is called *Klishta* (Difficult) in which the meaning is obstructed. *Anyartha* is where the (accepted) meaning is absent, thus:—"They disported (with) his sorrow in play". This is nonsense and is caused by (the syllable) *Vi*.

Note ;—(1) Vamana (see *Vani Vilas* Edition) says in II. 1. 13 'कल्पितार्थं नेयार्थम्' and in *Sutra* 21 says 'व्यवहितार्थप्रत्ययं क्लिष्टम्' and gives as example of the latter 'दक्षात्मजादयित (=चन्द्र) वल्लभ (=कान्त) वेदिकानाम्' *i. e.*, चन्द्रकान्तवेदिकानाम्. Mammata however would call this a case of *Neyartha*, for his illustration of it is 'वक्त्रैर्दूर्यचरणैः—'. (2) The *Sloka* gives no illustration of *Klishta*. It merely defines the same. It however defines and illustrates *Anyartha*. In the example the intended meaning is "They removed his sorrow by playing with him." तास्तस्य शोकं क्रीडायां जह्रुः (=removed). But by using the word 'विजह्रुः' the meaning is changed. The prefix 'वि' changes the root-meaning into 'to play'. So instead of 'removed' we get the meaning 'disported' which is a different meaning (अन्यार्थम्) got by abandoning the legitimate meaning (विगमे) and the mis-chief is done by the particle वि (विकृतम्).

हिमापहामित्रधरैर्व्याप्तं व्योमेत्यवाचकम् ।
साक्षादरूढं वाच्येऽर्थे नाभिधानं प्रतीयते ॥ ४१ ॥

Tr. The sky is overcaste by (*Himapahamitradharah* meaning) clouds. That expression which is not (universally accepted as) connected with the intended meaning is unintelligible.

Note :—The word हिमापहामित्रधराः—is made to evolve the meaning 'clouds' in this way — हिम is Snow. Its अपह (destroyer) enemy is Fire. That which is unfriendly (अमित्र) to Fire is Water. That which carries or supports (धर) water is a Cloud. The prose order of the second half is 'साक्षाद्वाच्येऽर्थेऽस्हदमाभिधानं न प्रतीयते'. This verse is attributed to Dandin on the authority of *Sarngadhara Paddhati.* The full verse is— ' विजितात्मभवद्वेषिगुरुपादहतो जनः । हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥ ' *Vide* Trivedi's Introduction to *Pratapa Rudriya* p. XXIX. The same verse is given as an illustration of the *Dosha, Klishta* in *Sarasvati kanthabharana* p. 8.

Intro. This and the succeeding two verses refer to the *Dosha, Ayuktimat* (unintelligent).

अयुक्तिमद्यथा दूता जलभृन्मारुतेन्दवः ।
तथा भ्रमरहारीतचक्रवाकशुकादयः ॥ ४२ ॥

Tr. The employment, as messengers, of Clouds, Winds, the Moon ; also the Bee, *Harita* (a bird of that name) *Chakravaka* (bird) or the parrot is the *Dosha* known as "*Ayuktimat.*"

Note :—Cloud--messenger obviously refers to Kalidasa's *Meghaduta.* Borrodaile Keith in his classical Sanskrit Literature (p. 36) mentions the *Pavana-duta* of Dhoyika (12th century) as the earliest imitation of *Meghaduta.* If Bhamaha should be deemed to refer to that work, then, Bhamaha should be later than the 12th century or Dhoyika's date must be much earlier than the 12th century. There is an इन्दुदूतम् published in part XIV of the *Kavyamala* series. Its author is not explicitly stated in the Poem. Possibly his name was Vinaya ; for the last quarter of the 1st verse is " प्रभूतोदन्तं लेखं लिखति विनयो लेखलेखानतानाम् ".

अवाचोऽव्यक्तवाचश्च दूरदेशविचारिणः ।
कथं दूत्यं प्रपद्येरन्निति युक्त्या न युज्यते ॥ ४३ ॥

Tr. Those that cannot speak and those that are of indistinct utterance—how can these, going to distant places perform their function as messengers? Such descriptions do not fit in with reason.

यदि चोत्कण्ठया यत्तदुन्मत्त इव भाषते ।
तथा भवतु भूम्नेदं सुमेधोभिः प्रयुज्यते ॥ ४४ ॥

Tr. If these are addressed by one from an excess of longing, as if he were mad,—be it so. It is on some such supposition it has to be understood that these can be employed (as messengers) by intelligent people.

गूढशब्दाभिधानं च न प्रयोज्यं कथंचन ।
सुधियामपि नैवेदमुपकाराय कल्पते ॥ ४५ ॥

Tr. Poets never employ a word with a hidden meaning. It does not help even learned people.

Intro. The following is an example of words with hidden meanings.

असितार्तितुगाद्रिच्छित्स्वःक्षितां पतिरद्विदृक् ।
अमिद्भिः शुभ्रदृग्दष्टैर्द्विषो जंभ्नीयिषीष्ट वः ॥ ४६ ॥

Tr. Let (God *Subrahmanya*) the son of Fire destroy your enemies completely by his fierce and (dazzlingly) white and fearful glances.—He who is the borer of a mountain, the Lord of the inhabitants of *Svarga*, and has more than two eyes.

Note. —(1) The above meanings which are hidden are got at thus.— असित =*Lit*., not white. Therefore black. This is the conventional meaning of the word. ऋति = way or path ; from the root ऋ (गतौ) = to go. So असितार्ति = He who has (*i. e.*, leaves behind him) a black path—Fire. तुक् = अपत्यम् = son. (So the whole means " Son of Fire ". God *Subrahmanya* is according to the

Paranas the son of Fire also. अद्रिभिद् = Breaker or Borer of a mountain, here the mountain called *Krauncha*. स्वर्वासिनां पतिः = The Lord (पतिः) of those that live in *Svarga*. अद्विदृक् = not having (only) two eyes ; hence "many eyed". अभिद्रिः अभिभेः or रूक्षः = Fierce. शुभ्रदृष्टैः =Glances which are white ; because while looking on in anger the black cornea of the eye will go up making the eye appear white. द्विषः = Enemies. जिघांसिषीष्ट = पुनः पुनर्हन्यात्. Frequentative of हन् = to kill, meaning 'completely destroy'. (2) The above is taken from Ratnesvara's commentary on *Sarasvatikanthabharana*. Note the difference between this *Dosha* and *Avachaka* No. 4. ante described in verse 41. There the intended meaning (वाच्यार्थ) was not traceable to the words directly (साक्षाच्छब्दैः) e. g., हिमापहामित्रधराः does not directly lead to "clouds" whereas, here, each of the above, no doubt leads directly to the meaning which however is not apparent i.e., is not the ordinary meaning but is hidden.

श्रुतिदुष्टार्थदुष्टे च कल्पनादुष्टमित्यपि ।
श्रुतिकष्टं तथैवाहुर्वाचां दोषं चतुर्विधम् ॥ ४७ ॥

Tr. Four other defects of Speech are also mentioned viz., *Srutidushta* (= offensive to the ear), *Arthadushta* (= of improper or objectionable meaning), *Kalpanadushta* (= objectionable construction *i. e.*, such a joining together of words as gives rise to an objectionable sense) and *Srutikashta* (= painful to the ear — cacaphony).

Intro. This and the following verse enumerate words that are objectionable to the ear.

विड्वर्चोविष्ठितक्लिन्नच्छिन्नवान्तप्रवृत्तयः ।
प्रचारधर्षितोद्गारविसर्गहृदयान्विताः ॥ ४८ ॥

Tr. विट्, वर्चस् and विष्ठित (mean " Excrement "), क्लिन्न (means wet), छिन्न (= Broken or cut), वान्त (=vomited), प्रवृत्ति,

प्रचार (= Roaming, wandering), धर्षित (= seduced, outraged), उद्गार (= belching ; vomiting, ejection), विसर्ग (= emission), हद (= voiding excrement), यन्त्रित (= restrained, bound etc.).

हिरण्यरेताः संबाधः पेलवोपस्थिताण्डजाः ।
वाक्काटवादयश्चेति श्रुतिदुष्टा मता गिरः ॥ ४९ ॥

Tr. Also हिरण्यरेताः (because of the word रेतस् which means semen), संबाधः (= the vulva), पेलव (= thin. The 1st two letters पेल mean in the *Lata* dialect the scrotum and hence objectionable. (See notes to *Sah. Darpana* N. S. Edition p. 835. See however Kalidasa using 'परिबाधापेलवैरङ्गैः'), उपस्थित (= placed over another--the objection being apparently to the part उपस्थ which means "genitals"), अण्डज (born from an egg—the objection is to the part अण्ड which means scrotum) and also words like वाक्काटव etc. These are known as words which are offensive to the ear.

Note :—The literal meaning of the word वाक्काटवम् is "Harshness or incisiveness of speech". The objection to the word lies in the fact that a portion of the word is काट which is said to mean the male organ. In explaining *Sutra* 20, Vamana in his *Kavyalankara-sutra* p. 49. 50 II. 1 gives this word as an example of the *Dosha* व्रीडादायिन् (= producing a feeling of shame because of possessing an indecent meaning). According to him this kind of indecency may be hidden (*i. e.*,) may not be apparent because the word may have a meaning other than this one and widely acknowledged and gives as an example the word संबाध whose well-known meaning is संकट = stress, crowd; but which has a very much less known application to 'genitals'.

Intro. This illustrates No. 2 in Verse **47** *ante*.

अर्थदुष्टं पुनर्ज्ञेयं यत्रोक्ते जायते मतिः ।
असभ्यवस्तुविषया शब्दैस्तद्वाचिभिर्यथा ॥ ५० ॥

Tr. That (word) must be known as of 'improper significance' the sound of which when uttered produces ideas of indecent things.

हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरैषिणः ।
पतनं जायतेऽवश्यं कृच्छ्रेण पुनरुन्नतिः ॥ ६१ ॥

Note :—Simple and indecent and therefore not translated.* This is used by Mammata in his *Kavyaprakasa*. See p. 405, Jhalkikar's Edition. Here the word हन्तुम् means sexual intercourse and the words following emphasise that meaning.

पदद्वयस्य संधाने यदनिष्टं प्रकल्पते ।
तदाहुः कल्पनादुष्टं स शौर्याभरणो यथा ॥ ६२ ॥

Tr. If two words are so placed in juxtaposition that out of them a combination results capable of an indecent meaning it is a case of *Kalpanadushta* (Improper juxtaposition) as "स शौर्याभरणः".

Note :— This word means "One whose ornament is valour". This meaning is no doubt fine, but in bringing together the two words we get the combination याभ which means sexual intercourse.

Intro .— This gives an example of *Srutikashta.*

यथाऽजिह्लददित्यादि श्रुतिकष्टं च सद्भिः ।
न तदिच्छन्ति कतिनो गण्डमप्यपरे किल ॥ ६३ ॥

Tr. Words like अजिह्लदत् are harsh of sound; The wise dislike them. Some object to the word गण्ड also.

Intro .—This provides for exceptions in some cases.

संनिवेशविशेषात्तु दुरुक्तमपि शोभते ।
नीलं पलाशमाबद्धमन्तराले स्रजामिव ॥ ६४ ॥

Tr. Sometimes even objectionable words shine by the

position given to them ; just as (mere) green leaves look pretty when interposed amidst the flowers of garlands.

Note :—Vamana (*Karyalankarasutra* p. 41) adds the following *Vritti* to *Sutra* No. 6.— 'रचनागुम्भितमप्युद्वेजयति'. The commentary *Kamadhenu* explains that the view of Bhamaha in the above verse is repudiated — विशिष्टसंदर्भगर्भितमपि सहृदयहृदयोद्वेगमावहति.

किंचिदाश्रयसौन्दर्याद्धत्ते शोभामसाध्वपि ।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ॥ ५५ ॥

Tr. Some objectionable (words) attain a grace on account of the place they occupy ; just as collyrium, which is really dirt, when applied to the eyes of a beautiful damsel.

आपाण्डुगण्डमेतत्ते वदनं वनजेक्षणे ।
संगमात्पाण्डुशब्दस्य गण्डः साधु यथोदितः ॥ ५६ ॥

Tr. Oh Lotus-eyed one ! This, your face has cheeks slightly pale. Here the word गण्ड becomes un-objectionable by being yoked to the word पाण्डु.

अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि ।
यथा विक्लिन्नगण्डानां करिणां मदवारिभिः ॥ ५७ ॥

Tr. Similarly (i. e., by indications such as these) even improper words may be connected. As for instance 'मदवारिभिर्विक्लिन्नगण्डानां करिणाम्' —Of elephants whose cheeks are wet with flow of ichor.

Note :— Here the words क्लिन्न and गण्ड both of which are objectionable cease to be so, on account of their connection with the flow of the ichor of an elephant.

मदक्लिन्नकपोलानां द्विरदानां चतुःशती ।
यथा तद्वदसाधीयः साधीयश्च प्रयोजयेत् ॥ ५८ ॥

Tr. Of elephants there are four-hundred whose cheeks are wet with ichor. Thus, one may employ words both proper and improper.

एतद्ग्राह्यं सुरभि कुसुमं ग्राम्यमेतन्निधेयं
धत्ते शोभां विरचितमिदं स्थानमस्यैतदस्य ।
मालाकारो रचयति यथा साधु विज्ञाय मालां
योज्यं काव्येष्ववहितधिया तद्वदेवाभिधानम् ॥ ९९ ॥

Tr. Just as a man who strings up a garland uses one kind of flower because it is sweet-smelling and rejects another because it is ordinary; again knows that one (particular) flower will look pretty when intervowen in a particular manner or that only a (particular) place is suited for a particular flower just as such a man strings up discriminating correctly—so should one (composing a *Kavya*) dispose of words with close attention.

द्वितीयः परिच्छेदः ।

CHAPTER II.

माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ॥ १ ॥

Tr. Talented people desirous of attaining sweetness and cleverness (in composition) do not employ many compound words.

केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ।
यथा मन्दारकुसुमरेणुपिञ्जरितालका ॥ २ ॥

Tr. Some wishing (to exhibit) "Power" compound many words into one, thus:—She whose hair has been rendered yellow by the pollen of the *Mandara* flowers.

Intro. This defines *Madhurya* and *Prasada*.

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।
आविद्वदङ्गनाबालप्रतीतार्थं प्रसादवत् ॥ ३ ॥

Tr. That (*Kavya*) is known as sweet which is agreeable to the ear and does not contain many compounds (or big compounds). That composition is clear whose meaning is apparent to all from the learned down to women and children.

Note :—(1) The first half of this verse is found in the commentary to verse 1. Chapter 10 of *Bhatti Kavya*. (2) Bhamaha's defenition of this *Guna* consists in श्रव्यत्वम् and नातिसमस्तत्वम्. Now Dhvanikara says—That the first quality belongs to ओजस् also. He quotes 'यो यः शस्त्रं बिभर्ति–' from *Venisamhara* as an example of ओजस् though devoid of long compounds. So the definition of Bhamaha of माधुर्यम् is not accepted by Dhvanikara '—See N. S. Edition Page 79, *Et. Seq.*

अनुप्रासः सयमको रूपकं दीपकोपमे ।
इति वाचामलंकाराः पञ्चैवान्यैरुदाहृताः ॥ ४ ॥

Tr. Only five kinds of ornaments of speech have been described by others viz., *Anuprasa*, *Yamaka*, *Rupaka*, *Dipaka*, and *Upama*.

सरूपवर्णविन्यासमनुप्रासं प्रचक्षते ।
किं तया चिन्तया कान्ते नितान्तेति यथोदितम् ॥ ५ ॥

Tr. *Anuprasa* is that in which similar letters are employed. Ex. किं तया चिन्तया etc. Is the fair one very much cast down by that anxiety?

Note —The second half may be amended कान्तातितान्तेति because the last words इति यथोदितम् are outside the example. So the last letter of the example should be नितान्ता. To correspond to it in sound the previous word should be corrected into कान्ता. The word नितान्ता is not used in the sense of नितरां तान्ता — a meaning which may be fit in with this context. So it may be corrected as अतितान्ता.

ग्राम्यानुप्रासमन्यत्तु मन्यन्ते सुधियोऽपरे ।
स लोलमालानीलालिकुलाकुलगलो बलः ॥ ६ ॥

Tr. Other experts describe a different kind of *Anuprasa* viz., the ordinary (vulgar) one. Ex. स लोल etc. *Balarama* has his neck burdened with a swinging garland swarming with black bees.

नानार्थवन्तोऽनुप्रासा न चाप्यसदृशाक्षराः ।
युक्त्यानया मध्यमया जायन्ते चारवो गिरः ॥ ७ ॥

Tr. There is a middle course, where, the letters are not different, but the meanings are different. These also lead to the beauty of language.

Note .—Verse 5 described similarity of letters while Verse 6 pointed out a vulgar variety. The following verse defines *Lata-Anuprasa* in which both words and meanings are similar. The present verse describes a varity which is midway between the two, because, although the letters are not dis-similar (न चाप्यसदृशाक्षराः), the meanings are different. (नानार्थवन्तः).

लाटीयमप्यनुप्रासमिहेच्छन्त्यपरे यथा ।
दृष्टिं दृष्टिमुखां धेहि चन्द्रश्चन्द्रमुखोदितः ॥ ८ ॥

Tr :—In this connection others accept the kind of alliteration known as *Latanuprasa* Ex. दृष्टिं दृष्टिमुखाम् *etc.* Oh Moon-faced one! Put on a pleasant glance. The Moon has arisen.

आदिमध्यान्तयमकं पादाभ्यासं तथावली ।
समस्तपादयमकमित्येतत्पञ्चधोच्यते ॥ ९ ॥

Tr. There are five kinds of *Yamakas.* Those in which the alliteration is (1) at the beginning, (2) at the middle and at the end, (3) repetition of a *pada,* (4) a string of repetitions, (5) repetition in all (*Padas* or) quarters.

Note:—The expression 'आदिमध्यान्तयमकम्' has to be understood as आदौ यमकम् and मध्यान्तयोश्च यमकम् *i. e.*, alliteration constituted by repetition at the beginning and at the middle and end taken together. It is only by so understanding the expression that we can justify the five-fold division of Bhamaha of which he seems to be rather particular; for, in the next verse he writes 'इति पञ्चैव'. Now we find that verse 11 below is an example of *Adiyamaka*, verse 12 of *Madhyantayamaka* as explained above, verse 13 of *Padabhyasa,* verse 14 of *Avali* and verse 15 of *Samastapadayamaka.* It has however to be admitted that a reduplication at the middle only or at the end only is not impossible. For, Dandin exemplifies the former in verse 40 of *Parich.* 3 of *Kavyadarsa.* For the latter we may give as example the following :— 'श्रेयो मे विदधातु शारदशशिश्रीभासुरा भासुरा हारासारनिरासकारिमधुरव्याहारिणी हारिणी । मुक्ताभूषणपोषणस्मितलवश्रीसाधुना साधुना लावण्येन निजेन निर्जितवती रम्भारता भारती ॥' Dharmasuri's *Sahityaratnakara.*

संदष्टकसमुद्गादेरत्रैवान्तर्गतिर्मता ।
आदौ मध्यान्तयोर्वा स्यादिति पञ्चैव तद्यथा ॥ १० ॥

Tr.—In the above classification we include the two kinds of *Yamaka* known as *Sandashtaka* and *Samudgaka.* They may be treated as coming under either *Adiyamaka*, or *Madhyanta Yamaka i. e.*, beginning, middle and end. **Thus there are only 5 kinds.**

Note.—*Samudgaka* means a closed box or casket. As the lid and the lower half are similar in a casket this name is given to a verse in which the first and second halves are identical though with different meanings. Thus in *Bhatti Kavya* X *Sarga* Verse (7)

is given as example :— ' समिद्धशरणा दीप्ता देहे लङ्का मतेश्वरा । समिद्धशरणा दीप्ता देहे लङ्कापतेश्वरा ॥ ' *Sandashtaka* is a case where the second quarter is also the fourth. See *Balabodhini* Page 502, ' द्वितीयः पादश्चतुर्थे चेद्यम्यते तदा सन्दष्टकम् । ' Dandin however in the 3rd *Parichchheda* of *Kavyadarsa* defines and illustrates *Sandashtaka* thus :— सदष्टयमकस्थानमन्तादी पादयोर्द्वयोः । His view is that though this is included in his own classification elsewhere, he illustrates it separately in deference to the views of his predecessors who placed this in a separate category. His illustration is as follows :— उपोढरागाप्यबला मदेन सा मदेनसा मन्युरसेन योजिता । न योजितात्मानमनङ्गतापिताङ्गनापि तापाय ममास नेयते ॥ Here the ending of the 1st quarter is the beginning of the next and so on.

साधुना साधुना तेन राजता राजता भृता ।
सहितं सहितं कर्तुं संगतं संगतं जनम् ॥ ११ ॥

Prose order :— अधुना साधुना राजता तेन सहितं जनं सहितं कर्तुं संगतं जनं संगतं कर्तुं सा राजता भृता.

Tr.—In order that he may unite his followers with advantage and that he may join those that resort to him with what is good, he, the resplendant one who is mild now bore (sustained his) kingship.

साधुः संसाराद्विभ्यदस्मादसारा-
त्कृत्वा क्लेशान्तं याति वर्त्म प्रशान्तम् ।
जाति व्याधीनां दुर्दयानामधीनां
वाञ्छन्त्यायस्त्वं छिन्द्धि मुक्तानयस्त्वम् ॥ १२ ॥

Note.— The first half is clear. We can arrive at a meaning if the second half is altered as follows and read thus :— " व्यायस्त्वं वाञ्छंस्त्वं मुक्तानयः सन् दुर्दमानां व्याधीनामधीनां जातिं छिन्द्धि ."

Tr. A good soul afraid (disgusted) of this insipid wordly life reaches the path of peace after having put an end to all his worries. You, aiming at greatness abandoning (all) bad ways, cut off (*chinddhi*) birth (*jatim, i. e., janim*) which is the abode of uncontrollable deseases.

न ते धीर्धीर भोगेषु रमणीयेषु संगता ।
मुनीनपि हरन्त्येते रमणी येषु संगता ॥ १३ ॥

Tr. Your intelligence Oh bold one! does not attach itself to attractive enjoyments. They (the enjoyments) are such that they would divert the minds of even sages (if) beautiful women should be concerned in them.

सितासिताक्षीं सुपयोधराधरां
सुसंमदां व्यक्तमदां ललामदाम् ।
घनाघनानीलघनाघनालकां
प्रियामिमामुत्सुकयन्ति यन्ति च ॥ १४ ॥

Tr .—(People) go to this lovely woman and exhilarate her—she whose eyes are black and white, who has a fine bust and fine lips, whose spirits are both attractive and open, who is also capable of conferring grace and whose masses of hair are both as dark as the cloud and as dense.

This is an example of *Samasta Pada Yamaka.*

अमी नृपा दत्तसमग्रशासमाः
कदाचिदप्यप्रतिबद्धशासनाः ।
कृतागसां मार्गभिदां च शासनाः
पितृक्रमाध्यासितताद्‍गृशासनाः ॥ १५ ॥

Tr. These kings issue commands that are universally binding and that are not obstructed at any time. They (the kings) punish those that commit sins and those that transgress the right path. They occupy positions, beyond description, got in succession from father to son.

अनन्तरैकान्तरयोरेवं पादान्तयोरपि ।
कृत्स्नं च सर्वपादेषु दुष्कृतं साधु तादृशम् ॥ १६ ॥

Tr. It is both beautiful and difficult to compose *Yamakas* in adjacent quarters, in alternate quarters, at the end of quarters and throughout, in all the quarters of a verse.

तुल्यश्रुतीनां भिन्नानामभिधेयैः परस्परम् ।
वर्णानां यः पुनर्वादो यमकं तन्निगद्यते ॥ १७ ॥

Tr. The repetition of letters differing from each other in meaning but similar in sound is *Yamaka.*

प्रतीतशब्दमोजस्वि सुश्लिष्टपदसंधि च ।
प्रसादि स्वभिधानं च यमकं कृतिनां मतम् ॥ १८ ॥

Tr. That *Yamaka* is accepted by the learned in which the words have well-known significations, are full of power, are close-knit and of close-knit conjunction and are clear and consist of fine (melodious) words.

Note:—(1) This and the preceding verse may more appropriately come before verse 9 *ante* for, that verse introduces *Yamakas* rather abruptly and classifies what has not been defined. (2) In the *Kamadhenu* page 98, this verse is quoted and it is stated that Bhamaha's view is not accepted by Vamana.

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी ।
प्रहेलिका सा ह्युदिता रामशर्माच्युतोत्तरे ॥ १९ ॥

Tr. The kind of composition called *Prahelika* is profound with various root-meanings and is called *Yamaka*. That kind of composition has been exemplified in the work called *Achyutottara* of Ramasarman.

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सवः सुधियामेव हन्त दुर्मेधसो हताः ॥ २० ॥

Tr:—If even such works as these which like scientific treatises are intelligible only with the aid of commentaries are to be accepted as *Kavya* (then) the wise ones only are fortunate, woe to the unenlightened!

Note.—Bhattikavya has:—'व्याख्यागम्यमिदं काव्यमुत्सवः सुधियामलम्। हता दुर्मेधसश्चास्मिन्विद्वत्प्रियतया मया ॥' Trivedi (*Prataparudriya Intro.* p. XXXIV) refers to this *Sloka* and on the authority of Srivatsankamisra would place Bhamaha before Bhatti. P. V. Kane (*Sah. Darp.* Intro. p. XXXIX) thinks that the verses standing alone would rather suggest that Bhamaha criticises Bhatti.

उपमानेन यत्तत्त्वमुपमेयस्य रूप्यते ।
गुणानां समतां दृष्ट्वा रूपकं नाम तद्विदुः ॥ २१ ॥

Tr. *Rupaka* is that in which, on account of the existence of common qualities, the identity (*Tattvam* or *Tadbhavah*) of the *Upameya* with the *Upamana* is described.

Note:—*Jayamangala* under chapter 10 Verse 25, of **Bhatti** gives the same definition, substituting तुल्यत्वम् for यत्तत्त्वम्.

समस्तवस्तुविषयमेकदेशविवर्ति च ।
द्विधा रूपकमुद्दिष्टमेतत्तच्चोच्यते यथा ॥ २२ ॥

Tr. *Rupaka* is of two kinds. (1) Embracing or occurring in all parts. (2) Occurring only in a portion. This and that (both) are described as follows:—

Intro. Example of *SamastaVastuVishaya*:—

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः ।
निर्यान्तो मदयन्तीमे शक्रकार्मुकवारणम् ॥ २३ ॥

Tr. The tall (or high) Cloud-Elephants discharging spray-ichor delight people when they come out because of the rain-bow (*i. e.*, they cause the rain-bow).

Note.—Here the chief metaphor consists in जलददन्तिनः in which the elephant and the cloud are exhibited as identical. The word

has an adjective शीकराम्भोमदसृजः in which the ichor of the Elephant is identified with the rain from the cloud. So this is a metaphor in all parts.

Intro. Example of *Ekalesavivartin* :—

तडिद्वलयकक्ष्याणां बलाकामालभारिणाम् ।
पयोमुचां ध्वनिर्धीरो दुनोति मम तां प्रियाम् ॥ २४ ॥

Tr. The deep rumbling sound emitted by those that discharge water (Clouds or Elephant) which wear circular Lightning-Ropes and which disport *Balaka*-Garlands frightens my love.

Note.— Here the Elephant is not set out in so many words. The two epithets however contain two *Rupakas* तडित्कक्ष्या in one and बलाकामाला in another. Hence they are श्रौतौ. The suggestion of the Elephant is आर्थी. Hence this is एकदेशविवर्तिन्. The word is thus explained by *Balabodhini* p. 597. The form मालभारि is got by the rule of Panini :—' इष्टकेषीकामालानां चिततूलभारिषु ' (6, 3, 65).

आदिमध्यान्तविषयं त्रिधा दीपकमिष्यते ।
एकस्यैव व्यवस्थत्वादिति तद्भिद्यते त्रिधा ॥ २५ ॥

Tr. *Dipaka* is said to be of three kinds as referring to the beginning, the middle, and the end. As only one thing occurs in three places it is divided into three.

अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात् ।
त्रिभिर्निदर्शनैश्चेदं त्रिधा निर्दिश्यते यथा ॥ २६ ॥

Prose order :— अमूनि अर्थदीपनात् अस्याख्यामन्वर्थां कुर्वते .

Tr. As these illuminate the meaning they justify the name *Dipaka*. As the illumination is in three ways they are illustrated by three examples ; thus :—

Intro. Example of *Adidipaka.*

मद्दो जनयति प्रीतिं सानङ्गं मानभङ्गुरम् ।
स प्रियासंगमोत्कण्ठां सासह्यां मनसः शुचम् ॥ २७ ॥

Tr. Intoxication produces desire. Desire (produces) love capable of vanquishing anger. Love (produces) longing to meet (one's) beloved and that longing (produces) unbearable mental pain.

Note.—*Lochana* page 40, quotes this verse for the purpose of showing that in the case of *Dipaka* like this example where each successive object is connected with its predecessor it is easy to suggest the existence of a similarity.

Intro. Example of *Madhyadipaka.*

मालिनीरंशुकभृतः स्त्रियोऽलंकुरुते मधुः ।
हारीतशुकवाचश्च भूधराणामुपत्यकाः ॥ २८ ॥

Tr. Spring adorns women who wear garlands and garments. The joyous chatterings of birds such as, the Pigeon and the Parrot adorn the declivities of mountains.

Intro. Example of *Antyadipaka.*

चीरिमतीररण्यानीः सरितः शुष्यदम्भसः ।
प्रवासिनां च चेतांसि शुचिरन्तं निनीषति ॥ २९ ॥

Tr :—Summer puts an end to forest expanses full of bark fit to be worn ; also of streams with waters which are drying up and also of the fortitude of travellers in distant places.

Intro. Definition of simile :—

विरुद्धेनोपमानेन देशकालक्रियादिभिः ।
उपमेयस्य यत्साम्यं गुणलेशेन सोपमा ॥ ३० ॥

Tr. When the compared object (*Upameya*) which differs from the comparing object *upamana* with reference to place, time or action is exhibited as similar to the latter, on account of the possession of even a small point of resemblance, then, there is the figure called Simile.

यथेवशब्दौ सादृश्यमाहतुर्व्यतिरेकिणोः ।
दूर्वाकाण्डमिव श्यामं तन्वी श्यामा लता यथा ॥ ३१ ॥

Tr :—The words यथा and इव express the resemblance between two differing objects. As इव in दूर्वा *etc.*, = "Black like a blade of *Durva* grass and यथा in तन्वी etc., = The slim one (lady) is like the *Syama* creeper".

Intro. Definition of *Luptopama* (elliptical similes).

विना यथेवशब्दाभ्यां समासाभिहिता परा ।
यथा "कमलपत्राक्षी, शशाङ्कवदने" ति च ॥ ३२ ॥

Tr :—Another (kind of simile) is where without the use of words like *iva* and *yatha* the resemblance is hidden in a compound word. Eg. Lotus-leaf-eyed one and moon--faced one.

वतिनापि क्रियासाम्यं तद्वदेवाभिधीयते ।
द्विजातिवदधीतेऽसौ गुरुवच्चानुशास्ति नः ॥ ३३ ॥

Tr. In the same way similarity of action may also be expressed by the particle वत्. Eg. This (person) learns (acquires learning) like a twice-born one and commands us like a preceptor.

Intro.—Definicion of *Prativastupama*.

समानवस्तुन्यासेन प्रतिवस्तूपमोच्यते ।
यथेवानभिधानेऽपि गुणसाम्यप्रतीतितः ॥ ३४ ॥

Tr. Even the words *yatha* or *iva* are not used in some cases where parallel sentences are used (*i. e.*, sentences with similarity in their meanings. Such cases are known as cases of *Prativastupama* as there is the knowledge of resemblance produced by the similarity of attributes. (*i. e.*, in spite of the absence of the words of comparison).

Note :—The word वस्तु means here a sentence. The derivation is प्रतिवस्तु (= प्रतिवाक्यार्थम्) उपमा (= समानधर्मः) यस्यां सा प्रतिवस्तूपमा. Trivedi (Notes in Ekavali p. 597) = says " As the word वस्तु means sense of a sentence and as उपमा or common property is expressed in each sentence (प्रतिवस्तु) differently, the figure is significantly so called. The word न्यासेन emphasises the necessity of setting out the resemblance in both the sentences. This point is prominently stated in *Kavya Prakasa* प्रतिवस्तूपमा तु सा । सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः.

साधुसाधारणत्वादिर्गुणोऽत्र व्यतिरिच्यते ।
स साम्यमापादयति विरोधेऽपि तयोर्यथा ॥ ३९ ॥

Tr. This figure differs (व्यतिरिच्यते) from the preceding one by साधुसाधारणत्वम् which means resemblance between diverse objects similar to that which exist between an object and its reflection. That similarity produces the perception of likeness even between the two differing objects.

कियन्तः सन्ति गुणिनः साधुसाधारणश्रियः ।
स्वादुपाकफलानम्राः कियन्तो वाध्वशाखिनः ॥ ३६ ॥

Tr. How many good people are there who share their wealth equally with all deserving people. How many way-side trees are there which bend under the weight of sweet, ripe fruits.

Note :— The resemblance here is between the meaning of two sentences of the form 'such men are rare' and 'such trees are rare'. This is called वस्तुप्रतिवस्तुभावः. This is different from बिम्बप्रतिबिम्बभाव. For a full discussion (See Trivedi's Notes p. 533 etc., Seq).

यदुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभिः ।
निन्दाप्रशंसाचिख्यासाभेदादत्राभिधीयते ॥ ३७ ॥

Tr. Some great ones maintain that this figure (*Upama*) is of three varieties, viz., on account of the existence of "Blame",

"Praise" "Desire to communicate". We maintain as follows:—

Note:—Dandin in Parichchheda II verses 30 to 32 defines the above three varieties.

सामान्यगुणनिर्देशात्त्रयमप्युदितं ननु ।
मालोपमादिः सर्वोऽपि न ज्यायान्विस्तरो मुधा ॥ ३८ ॥

Tr. We have surely included all the three by laying emphasis on a common quality. All those varieties known as *Malopama* (String of similes) are not important. Their expansion is useless.

हीनताऽसंभवो लिङ्गवचोभेदो विपर्ययः ।
उपमानाधिकत्वं च तेनासदृशतापि च ॥ ३९ ॥

Tr. Dificiency Improbability, Difference in gender and number, Dissimilarity, Excess of words in the object of comparison and Absence of resemblance.

Note:—The above translation of उपमानाधिकत्वं follows Verse 58, *post*, as consisting in excess of words. Deficiency or Excess in the importance of the *Upamana* is विपर्ययः which is mentioned in verse 39, subdivided in verse 52 and exemplified in verses 54 and 55. Excess of beauty in the *Upamana* is no defect, but is an accepted fact in all similes, for, otherwise, there will be no charm and the statement of the figure will be something like an algebraic equation.

त एत उपमादोषाः सप्त मेधाविनोदिताः ।
सोदाहरणलक्ष्माणो वर्ण्यन्तेऽत्र च ते पृथक् ॥ ४० ॥

Tr. The above seven defects of Simile are mentioned by *Medhavin*. They will be set out separately with their definitions and examples.

स मारुताकम्पितपीतवासा
बिभ्रत्सलीलं शशिभासमब्जम् ।
यदुप्रवीरः प्रगृहीतशार्ङ्गः
सेन्द्रायुधो मेघ इवाबभासे ॥ ४१ ॥

Tr. The Hero of the *Yadu* race, with his yellow garments agitated by the wind disporting playfully his Conch which shone like the Moon and holding his (Bow) *Sarnga* appeared like a cloud (adorned) with the rain-bow.

शक्रचापग्रहादत्र दर्शितं किल कार्मुकम् ।
वासःशङ्खानुपादानाद्धीनमित्यभिधीयते ॥ ४२ ॥

Tr. By the use of a word denoting *Indra's* Bow (rain-bow) the Bow of *Krishna* is suggested. By omitting to suggest something in the cloud corresponding to the garment and conch this simile is called " Defective ".

Note:—The objects omitted are the Moon which resembles the conch and the Lightning which resembles the Yellow garment of *Krishna*.

Intro. to 43. The *Dosha* next to be defined is *Asambhava*. It may be apprehended that as no two created objects can be identical in all points there could be no complete similarity between any two objects. Therefore there must be some standard with reference to which one may say that any two objects may be taken as resembling each other and because the points of difference between them being small or unimportant may be ignored. That standard is that of the Great Ones (कृतिनः) and so far as may be appropriate (यथोपपत्ति).

सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित् ।
यथोपपत्ति कृतिभिरुपमा सुप्रयुज्यते ॥ ४३ ॥

Tr. Among existing things one object does not resemble another in every respect. Great ones employ the figure Simile as far as the resemblance may be appropriate.

अखण्डमण्डलः क्वेन्दुः क्व कान्ताननमद्युति ।
यत्किंचित्कान्तिसामान्याच्छशिनैवोपमीयते ॥ ४४ ॥

Tr. What a gulf of difference does there exist between the Moon of the full Orb and the damsel's face void of brightness. Still, on account of the possession of some little brightness, the face is compared with the Moon.

Intro. to verses 45 and 46. Bhamaha has already illustrated "Deficiency in *Upamana*". But there are verses which are accepted as containing good similes although there is such deficiency. In such cases it is our duty to bring the apparent exceptions within the rule.

किं च काव्यानि नेयानि लक्षणेन महात्मनाम् ।
दृष्टं वा सर्वसारूप्यं राजमित्रे यथोदितम् ॥ ४५ ॥

Tr. But the *Kavyas* of the great ones should be made to come under the established definitions as pointed out in *Rajamitra.* Has any one been ever able to recognise absolute similarity (between two objects)?

Note:—Rajamitra is a work—see page 20 of the intro. to S. D. by Kane.

सूर्यांशुसंमीलितलोचनेषु
दीनेषु पद्मानिलनिर्मदेषु ।
साध्व्यः स्वगेहेष्विव भर्तृहीनाः
केका विनेशुः शिखिनां मुखेषु ॥ ४६ ॥

Tr. In the throats of the Peacocks whose eyes had been closed by the rays of the summer sun and who had become listless by the breeze laden with lotus scents their cries got hidden just as virtuous women who have lost their husbands hide themselves in their houses.

Note:—Vamana in K. A. S. *Vanivilas* Edition, page 113 refers to this Sloka. His *sutra* (4th Adhi-2nd Adhya-9th Sutra) lays down that the deficiency of an *Upamana* consists in either dificiency in class-quality जाति or size प्रमाणम् or attributes धर्म. In the example in question the मुख (of the Peacock) is the *Upameya* and it has a number of attributes. The *Upamana* (गेह) has no such attributes. Hence this *sloka* is bad (दुष्ट) It is not so says Vamana, for the point of resemblance between the two i the दैन्य of both. The दैन्य of the house is inferrible from the fact that the lord of the house is no more; but the दैन्य of the *Upameya* (the throat of the Peacock) is not so clear. To establish it two epithets are used viz., सूर्यांशुसंमीलित and पद्मानिलनिर्मद. From these two the दैन्य follows. Or

rather these are the अनुभावs of the दैन्य. So, this is not a case of a bad simile. It is in some such ways that the works of acknowledged poets should be justified. लक्षणेन काव्यानि नेयानि of Verse 45 *ante*.

Intro. This is to illustrate the *Dosha Asambhava* (No. 2 in Verse 39 *ante*).

निष्पेतुरास्यादिव तस्य दीप्ताः
शरा धनुर्मण्डलमध्यभाजः ।
जाज्वल्यमाना इव वारिधारा
दिनार्धभाजः परिवेषिणोऽर्कात् ॥ ४७ ॥ शाखावर्धनस्य.

Tr. The burning arrows coming from the middle of his bended bow looked as if they issued from the mouth; just as effulgent streams of rain appear to fall from the noonday sun, when surrounded with a halo.

Note:—This is quoted by Mammata in chapter 10 who points out that as the *Upamana* is non-existent (अप्रसिद्ध) the verse leads to the *Dosha* called 'impropriety of meaning'.

कथं पातोऽम्बुधाराणां ज्वलन्तीनां विवस्वतः ।
असंभवादयं युक्त्या तेनासंभव उच्यते ॥ ४८ ॥

Tr. How could an effulgent stream of water issue from the sun? Being improbable the defect in question is called "improbability".

तत्रासंभविनार्थेन कः कुर्यादुपमां कृती ।
को नाम वह्निनौपम्यं कुर्वीत शशलक्ष्मणः ॥ ४९ ॥

Tr. Which man of sense will make a comparison with an improbable thing? Who will compare the Moon with the Fire?

Introductory. Bhamaha has discarded in the previous *sloka* 'improbable similes.' But there are cases where an intensity of meaning is obtained by an improbable statement. Further, such cases are accepted as valid similes. To avoid their rejection on account of their improbable character the author composes the next verse so that such cases may be treated as exceptions to the *Dosha Asambhava*. The same point is set out in Vamana's *Kavya Al. S.* *Vanivilas* edition page 122.

यस्यातिशयवानर्थः कथं सोऽसंभवो मतः ।
इष्टं चातिशयार्थत्वमुपमोत्प्रेक्षयोर्यथा ॥ ९० ॥

Tr. That, whose meaning is superior, how could it become improbable? We accept superior meanings in *similes* and *Utprekshas* ; thus:—

पुञ्जीभूतमिव ध्वान्तमेष भाति मतङ्गजः ।
सरः शरत्प्रसन्नाम्भो नभःखण्डमिवोज्झितम् ॥ ९१ ॥

Tr. This Elephant looks like darkness lumped together. This pool with its waters renderd limpid by autumn looks like a chip of the skies fallen on the ground.

Note:—The first half of the verse illustrates an improbable simile which is acceptable and the second half an improbable *Utpreksha*.

Intro. Doshas 3, 4 and 5 of Verse 39 *ante*.

अथ लिङ्गवचोभेदावुच्येते सविपर्ययौ ।
हीनाधिकत्वात्स द्वेधा त्रयमप्युच्यते यथा ॥ ९२ ॥

Tr. Then we exemplify diversity of gender and number along with *Viparyaya* (Dissimilarity). The last is two-fold because of inferiority or superiority. All the three are illustrated; thus:—

Note:—In Verse 39 while enumerating the 7 *Doshas* of *Upama* 'लिङ्गवचोभेदः' had to be split into two to make up seven. In this verse although 'dissimilarity' is divided into two (स द्वेधा) it is regarded as only one *Dosha*, for, this verse goes on to say. 'The three will be exemplified' (त्रयमप्युच्यते). In verse 39 above उपमानाधिकत्वम् is mentioned as a *dosha*. What is thereby meant is उपमाने अधिकपदत्वम् for, that is what is illustrated in verse 58 *post*.

Intro.—Example of difference in Gender and Number.

अविगाह्योऽसि नारीणामनन्यमनसामपि ।
विषमोपलभिन्नोर्मिरापगेवोत्तितीर्षतः ॥ ९३ ॥

Tr. You are unfathomable even to your devoted ladies ju-t as a river whose waters are broken by rough stones is unfordable to one de-irous of crossing it.

Note:—Here the *Upameya* denoted by त्वम् (अविगाह्यः) is masculine, while, its *Upamana* viz., आपगा is feminine. Further नारीणाम् which is the *Upamana* is in the plural, while, the *Upameya* viz., उत्तितीर्षतः is in the singular.

Intro. Inferiority of *Upamana* (the first subdivision of *Viparyaya* of verse 52 *ante*.)

क्वचिदग्रे प्रसरता क्वचिदापत्य निघ्नता ।
शुनेव सारङ्गकुलं त्वया भिन्नं द्विषां बलम् ॥ ५४ ॥

Tr. Just as a dog (worrying a herd of dear) sometimes runs in advance and sometimes turns back and assails, so your enemies' forces have been broken by you.

Note:—Here the comparison of a king to a dog constitutes "inferiority in the *Upamana*."

Intro. Example of अधिकविपर्यय of verse 52 *ante*.

अयं पद्मासनासीनश्चक्रवाको विराजते ।
युगादौ भगवान्ब्रह्मा विनिर्मित्सुरिव प्रजाः ॥ ५५ ॥

Tr. This bird *Chakravaka* seated on the lotus looks like god *Brahma* engaged in creating the world at the beginning of a *Yuga*.

Note:—This verse is quoted by Mammata in his chapter 10 as an example of *Anuchitartha* because the *Upamana Brahma's* setting out to create is incomparably superior to the bird sitting with closed eyes on the lotus. Appayadikshita quotes this in *Chitramimamsa* (N. S. Edition page 80), with वेधाः instead of ब्रह्मा.

Intro. The objector introduces an objection by ननु. The author has stated that the *Upamana* must not be superior to the *Upameya* and has quoted the example of *Brahma* as the *Upamana* of the stork. Now says the objector such superiority in the *Upamana* is allowed in a large number of cases,

ननूपमीयते पाणिः कमलेन विकासिना ।
अधरो विद्रुमच्छेदभासा बिम्बफलेन च ॥ ९६ ॥

Tr. But the hand is (usually) compared with an expanding lotus. The lips are compared to the colour of broken red coral and also to the fruit of the *Bimba* plant.

Note:—The implication is that the lotus is very much superior to the hand and the broken coral and the fruit are much more beautiful than the lips. In this *Sloka* it may also be taken, that the objector points to the violation of the rule as regards gender and number. For the word पाणिः which is masculine is compared with कमलम which is neuter and अधरः with फलम्.

उच्यते काममस्तीदं किं तु स्त्रीपुंसयोरयम् ।
विधिर्नाभिमतोऽन्यैस्तु त्रयाणामपि नेष्यते ॥ ९७ ॥

Tr. We shall reply. True, generally it is so. This rule is not considered binding in the case of disparity of Gender. Others disregard the disparity in all the three cases.

Intro. Example of उपमाने अधिकपदत्वम् (Last but one in verse 89 *ante*).

स पीतवासाः प्रगृहीतशार्ङ्गो
मनोज्ञभीमं वपुराप कृष्णः ।
शतह्रदेन्द्रायुधवान्निशायां
संसृज्यमानः शशिनेव मेघः ॥ ९८ ॥ रामशर्मणः.

Tr. *Krishna* wearing an Yellow Garment and holding in his hand the bow *Sarnga* took a form which was both beautiful and terrible. He looked like the cloud at midnight (decked) with Lightning and Rain-Bow and associated with the Moon.

शशिनो ग्रहणादेतदाधिक्यं किल न क्षयम् ।
निर्दिष्ट उपमेयेऽर्थे वाच्यो वा जलजोऽत्र तु ॥ ९९ ॥

Tr. By introd[illegible] the Moon this is (a case of) increase. Anything corresponding to this increase has not been stated as regards the *Upameya* (न ह्ययं निर्दिष्ट उपमेयेऽर्थे). Here also should be stated the conch (वाच्यो वा जलजोऽत्र तु).

Note:—The purport is this. In this verse *Krishna* is the *Upameya*. The *Upamana* is the cloud. Now *Krishna* has two attributes viz, Yellow Garment, and the Bow *Sarnga*. Corresponding to them the cloud has the Lightning and the Rain-Bow. In addition the cloud is described as having the Moon. Hence this is a case of excess in the *Upamana*.

न सर्वसारूप्यमिति विस्तरेणोदितो विधिः ।
अभिप्रायात्कवेर्नात्र विधेया जलजे मतिः ॥ ६० ॥

Tr. It has been laid down, *in extenso* that complete resemblance is not necessary. According to the intention of the poet the mind should not be extended to the conch (*i, e.,* the poet may not have intended to include the conch also as an item of similarity).

Note:—Apparently Bhamaha is not for considering the omission of any reference to the conch as a blemish. For it is not obligatory to describe similitude on all points between the *Upamana* and the *Upameya* as explained before. The net result is that it is left to the discretion of the poet to describe similarity fully or partially. Vamana (see V. V. Edition Page 114) discusses this question in greater detail. He concludes by saying that some cases, on examination will turn out to be no cases of न्यूनता at all.

आधिक्यमुपमानानां न्याय्यं नाधिकता भवेत् ।
गोक्षीरकुन्दहलिनां विशुद्धया सदृशं यशः ॥ ६१ ॥

Tr. The superiority of the *Upamana* is proper. Fame is similar in purity (whiteness) to the cow's milk, the *kunda* flower and to *Balarama*. But there is no अधिकता (superiority).

एतेनैवोपमानेन ननु सादृश्यमुच्यते ।
उक्तार्थस्य प्रयोगो हि गुरुमर्थं न पुष्यति ॥ ६२ ॥

Tr. It is by the use of these kinds of the objects of the comparison that resemblance is brought out. The use of an object

as *Upamana* having the same qualities as those of the *Upameya* does not conduce to producing a larger (i. e., better) meaning.

Intro. Explain of *Dosha* No. 7 in verse 39 Auto. viz., असदृशता.

वनेऽथ तस्मिन्वनितानुयायिनः
प्रवृत्तदानार्द्रकटा मतङ्गजाः ।
विचित्रबर्हाभरणाश्च बर्हिणो
बभुर्दिवीवामलविग्रहा ग्रहाः ॥ ६३ ॥

Tr. To him who roamed in the forest following his beloved, the elephants from whose skulls ichor was flowing and the Peococks dressed in variegated plumes constituted the resplendant planets of the Heavens

ग्रहैरपि गजादीनां यदि सादृश्यमुच्यते ।
तथापि तेषां तैरस्ति कान्तिर्वाप्युग्रतापि वा ॥ ६४ ॥

Although (in the above *Sloka*) the Elephants etc., were compared with the planets have they like the latter any effulgence or fierceness?

इत्युक्त उपमाभेदो वक्ष्यते चापरः पुनः ।
उपमादेरलंकाराद्विशेषोऽन्योऽभिधीयते ॥ ६५ ॥

Tr. Thus the varieties of simile have been described. Another is to be described differing from the *Alankara Upama* etc.,

आक्षेपोऽर्थान्तरन्यासो व्यतिरेको विभावना ।
समासातिशयोक्ती च षडलंकृतयोऽपराः ॥ ६६ ॥

There are six others viz., Akshepa Arthantharanyasa, Vyathireka, Vibhavana, Samasokti, Athisayokthi.

Note :—This is copied verbatim by Udbhata as the first verse of the Varga 2 except the last quarter. N. S. Ed., p. 29.

वक्ष्यमाणोक्तविषयस्तत्राक्षेपो द्विधा मतः ।
एकरूपतया शेषा निर्दिक्ष्यन्ते यथाक्रमम् ॥ ६७ ॥

Tr. (In the above) Akshepa is divided into वक्ष्यमाणविषयः (where something remains to be said) and उक्तविषयः (when something has been said). The others are described below without subdivision and in their order.

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया ।
आक्षेप इति तं सन्तः शंसन्ति द्विविधं यथा ॥ ६८ ॥

Tr. Where with the object of emphasising its importance what is desired to be affirmed is to all appearance Suppressed (negatived)—the *Alankara* is called *Akshepa* by the learned. It is of two kinds. Thus :–

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ॥ ६९ ॥

Tr. If I do not see you even for a single moment then I begin to have a (great) longing. Let me stop here. What is the use of telling unpleasant things to you ?

Note:—This is an example of वक्ष्यमाणविषय. The intended meaning is "I am going to die". This is suppressed. Lochana Page 36 explains that the suppressed meaning constitutes 'dhwani'. The last word ते in the sloka follows the reading of the *Lochana*.

स्वविक्रमाक्रान्तभुवश्चित्रं यन्न तवोद्धतिः ।
को वा सेतुरलं सिन्धोर्विकारकरणं प्रति ॥ ७० ॥

Tr. It is wonderful that you, who have conquered the world by the might of your arm should have no conceit. What kind of bridge is that which could produce any disquiet in the Ocean ?

Note:—Here the fortitude (absence of conceit) has been expressly stated

to be wonderful. So it is उक्तविषय. This statement is retracted next by saying that after all it is not (so) wonderful. Here, the retraction is not in so many words but is the purport of the second half of the the verse.

Intro.—Difinition of *Arthanthranyasa.*

उपन्यसनमन्यस्य यदर्थस्योदितार्हते ।
ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ॥ ७१ ॥

Tr. The statement of a meaning other than the one arising from the context is known as *Artantaranyasa* provided that meaning helps the meaning of the context.

Note:—In the O. L. as well as in the Tr. Manuscript we have गतो यथा Therefore गता यथा in the printed book must be a mis print.

परानीकानि भीमानि विविक्षोनि तव व्यथा ।
साधु वासाधु वाऽऽगामि पुंसामात्मैव शंसति ॥ ७२ ॥

Tr. To you, desiring to enter the fearful army of the enemy there is no apprehension. For the souls of Heroes indicate if the future (आगामि) is good or bad.

हिशब्देनापि हेत्वर्थप्रथनादुक्तसिद्धये ।
अयमर्थान्तरन्यासः सुतरां व्यज्यते यथा ॥ ७३ ॥

Tr. This *Artantara—Nyasa* is clearly manifested by the use of the word (हि) employed in the sense of cause or reason for the accomplishment of the matter actually stated or set out.

वहन्ति गिरयो मेघानभ्युपेतान्गुरूनपि ।
गरीयांनिव हि गुरून्बिभर्ति प्रणयागतान् ॥ ७४ ॥

Tr. Mountains support clouds though large that resort to them. It is only the Greater Ones that support the Great Ones that go to them in friendship.

उपमानवतोऽर्थस्य यद्विशेषनिदर्शनम् ।
व्यतिरेकं तमिच्छन्ति विशेषापादनाद्यथा ॥ ७५ ॥

Tr. Where some superiority is stated with reference to the *Upameya* the *Alankara* is known as *Vyatireka* because of the statement of a difference. Thus:—

सितासिते पक्ष्मवती नेत्रे ते ताम्रराजिनी ।
एकान्तशुभ्रश्यामे तु पुण्डरीकासितोत्पले ॥ ७६ ॥

Tr. Your eyes with the eyelashes are both black and white and bright as copper ; where-as the white lotus and the blue lily are either entirely white or entirely blue.

क्रियायाः प्रतिषेधे या तत्फलस्य विभावना ।
ज्ञेया विभावनैवासौ समाधौ सुलभे सति ॥ ७७ ॥

Tr. The discription of the genesis (विभावना) of the effect (फल) where the cause (क्रिया) is described as not existing, is called *Vibavana*, provided the explanation (समाधि) is easy.

Note:—In this *Sloka* the word क्रिया means कारण and समाधि means explanation. See the interesting English note of Belvakar, to the *Vibhavana Alankara* of Dandin. This verse is borrowed by Udbhata as verse 10 of *Varga* 2 (See N. S, red., p. 38). Pratiharendutaja points out that in this figure the essence consists in suggesting a contradictory meaning (विरुद्धार्थम) For, to say that an effect is produced without its appropriate cause is a case of contradiction and hence will come under the description of the *Dosha* called व्यर्थम्. To obviate this, it is pointed out that Bhamaha adds the registriction समाधौ सुलभे सति.

अपीतमत्ताः शिखिनो दिशोऽनुत्कण्ठिताकुलाः ।
नीपोऽविलिप्तसुरभिरभ्रष्टकलुषं जलम् ॥ ७८ ॥

Note:—(This is description of the rainy season).

Tr. The peacocks are intoxicated without drink. The cardinal points are afflicted (clouded) without longing. The tree *Nipa* is odorous without being smeared (with sandal). The waters are muddy, (defiled), though they are not भ्रष्ट fallen

Note:—The suggestion arising from the recital of the absence of the various causes should be noted. It is drink that intoxicates; longing that produces affliction, sandal, that gives rise to smell, and bad people, भ्रष्टा that cause impurity. आभ्रष्टम् is used in a double sense. When applied to the waters the word must be split into अवभ्रष्ट meaning that the rain water falls down from the sky. जलम् अगां भ्रष्टेन (= भ्रंशेन) कलुषम्. When applied to the world at large it is by भ्रष्ट's (fallen people) that impurity कालुष्यम्) is produced.

Intro:—Definition of *Samasokti*.

यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुद्दिष्टा संक्षिप्तार्थतया यथा ॥ ७९ ॥

Tr. Where on one meaning being expressed another is suggested by the force of common epithets, it is a case Samasokti, so called because of its being a condensed statement. The word समासोक्ति literally means समासेन (in a condensed form) उक्तिः (statement.

स्कन्धवानृजुरव्यालः स्थिरोऽनेकमहाफलः ।
जातस्तरुरयं चोच्चैः पातितश्च नभस्वता ॥ ८० ॥

Tr. This tree was possessed of a trunk, was straight, was without snakes, was stable, abounded in fruits and also grew up tall, but was blown down by the wind. The epithets suggest a great and good man struck down by misfortune.

निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरम ।
मन्यन्तेऽतिशयोक्तिं तामलंकारतया यथा ॥ ८१ ॥

Tr. Where something transcending ordinary experience is described but not without a reason, it is regarded as the figure *Atisayokti*.

स्वपुष्पच्छविहारिण्या चन्द्रभासा तिरोहिताः ।
अन्वमीयन्त भृङ्गालिवाचा सप्तच्छदद्रुमाः ॥ ८२ ॥

Tr. The tree *Saptachchhada* being rendered invisible, by moon-light which is of the colour of its bloom, is inferred by the hum of bees.

Note:—Amara says:— सप्तपर्णो विशालत्वक् शारदो विषमच्छदः

अपां यदि त्वक्शिथिला च्युता स्यात्फणिनामिव ।
तदा शुक्लांशुकानि स्युरङ्गेष्वम्भसि योषिताम् ॥ ८३ ॥

Note:—This is another kind of *Atisayokti*. This is a description of women disporting in water. Their garments are so thin and white that they look as if water had moulted (a skin).

Tr. If like snakes water should shed a skin, then, on the limbs of women (disporting in water) we should expect to find white garments.

इत्येवमादिरुदिता गुणातिशययोगतः ।
सर्वैवातिशयोक्तिस्तु तर्कयेत्तां यथागमम् ॥ ८४ ॥

Tr. By connection with some superior quality descriptions like the above result. In fact, in the case of all descriptions Atisayokti should be understood as existing as far as possible (यथागमम्).

Note:—Compare the following from the *Vritti* of *Dhvanyaloka* (N. S Edn., p. 207) which *Vriti* explains *Karika* No. 37 by which it is laid down that all *Arthalankras*, gain in beauty by there being some *Atisayokti* meaning in it. The passage is "यतः प्रथमं तावदतिशयोक्तिगर्भता सर्वालंकारेषु शक्यक्रिया । कृतैव च सा महाकविभिः काममपि काव्यच्छायां पुष्यतीतिकथं ह्यतिशययोगिता स्वविषयौचित्येन क्रियमाणा सती काव्ये नोत्कर्षमावहेत् ॥"

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥ ८५ ॥

Tr. This peculiar method of statement (वक्रोक्ति) is found everywhere (i. e., in other alankaras); by this, meanings are

rendered beautiful. Poets should be assiduous in cultivating it. Where is the Alankara without this ?

Note:—Anandavardhana quotes this verse and explains that this figure pervades almost every other figure, and beautifies them. Thus this figure may be said to be the basis of all *Alankaras* and that in a manner the other *Alankara* are merely modifications of this (Vide *Dhvanyaloka* p. 20). Dandin in his *Kavyadarsa Parichcheda* 2. V. 220 and Hemachandra p. 267. (Com-on *Kavyanusasana*) are of the same view Bhamaha seems to regard vakrokthi identical with *Athisayakthi*.

हेतुश्च सूक्ष्मो लेशोऽथ नालंकारतया मतः ।
समुदायाभिधेयस्य वक्रोक्त्यनभिधानतः ॥ ८६ ॥

Tr. These three viz., *Hetu*, *Sukshma*, and *Lesa* are not accepted as Alankaras because the sum total of the meaning involves no picturesqueness in statement.

Note:—These three figures are not accepted as *Alankaras* by Bhamaha. Dandin however in *Kavayadarsa* Parichchheda II verse 235, emphatically accepts them as such. In fact he calls them as. "Superior ornaments of Speach" वाचामुत्तमभूषणम् His commentator Premachandra points out that Dandin uses the above expression to suggest that those who deny the character of *Alankaras* to these three are men without taste. In the text I have adopted the reading "अभिधेय" instead of अभिधानस्य as being more correct, because it is the meaning (अभिधेय) that is referred to in the context and not the words (अभिधान). The *Samudayabhidheya* will become more intelligible if we refer to the succeeding example in which a large number of separate statements are intended to make up this figure.

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥ ८७ ॥

Tr. The Sun has set; the Moon shines, the birds are winging back to their nests". What kind of poetry is this ? This is called Varta. Hemachandra in K A S. p. 28 refers to this verse and suggests various meanings to this based on the context and the differences in the person speaking and the person addressed. According to him this Sloka may mean "This is time to go to the lover." "Stop work." "Perform

Sandhya." "Don't go far." "Get the cows homewards." "No heat here-after." "Gather the things exposed for sale." etc., etc, In short, he says that this verse is capable of various Suggested meanings.

यथासंख्यमथोत्प्रेक्षामलंकारद्वयं विदुः ।
संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित् ॥ ८८ ॥

Tr. There are two Alankaras known as *Yathasankhya* and Utpreksha. In some places Medhavin calls ***Utpreksha*** by the name of *Sankhyana*.

Note: — Mr. P. V. Kane in his intro to S. D, p 13 **reads the second half** differently. Thus संख्यानमिति मेधावी नोत्प्रेक्षाभिहिता क्वचित् This would mean "Medhavin calls *Yathasankhya* ***as Sankhyana. Utpreksha*** is mentioned no where".

भूयसामुपदिष्टानामर्थानामसधर्मणाम् ।
क्रमशो योऽनुनिर्देशो यथासंख्यं तदुच्यते ॥ ८९ ॥

Tr. When many different things having nothing in common are set out and when they are subseqnently referred to in the same order the figure of speech is known as Yathasanklya.

Note:—In Udbhata's works this verse figures as verse 2 of *varga* 3. His commentator points out that although the text uses the word असधर्मणाम् there may be cases where though there is resemblance among the various objects, still there may also be a numerical order that could not be ignored and so this *Alankara* may exist though subordinately to another ***vyatireka***.

पद्मेन्दुभृङ्गमातङ्गपुंस्कोकिलकलापिनः ।
वक्त्रकान्तीक्षणगतिवाणीवालैस्त्वया जिताः ॥ ९० ॥

Tr. The lotus, the moon, the bee, the elephant, the he-cuckoo and the peacock are defeated by your face, brightness, glance, gait, speech and braid of hair.

अविवक्षितसामान्या किंचिच्चोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥ ९१ ॥

Tr. The figure *Utpreksha* is characterised by excellence, because, without any common quality being the object in view, there is, an under current of resemblance even though the objects are not (described as) connected by any common quality or action.

Note:—Vamana's view (vide V. V. edn., p. 182) as explained in *Kamadhenu* is practically identical. It is there stated as follows:—Where, one object resembles another and therefore is superimposed on that other, it is a case of *Rupaka*. Where on account of the resemblance one object is called by the name of the other it is a case of *Adhyavasaya* and the figure is *Vakrokti* Where however to attribute importance to one object, it is called by the name of another object dissimilar to it then this also is a case of *Sambhavana* and is called *Utpreksha*. At page 183 of the same work it is stated that *Utpreksha* and *Atisayokti* are different and that to show that those who maintain that they are identical are wrong, Vamana formulates Rule 10. It is also added that where the thing that is assumed (संभाव्यते) and its importance are both the creations of the poet it is *Atisayokti*.

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यान्याः पश्यतीव विभावसुः ॥ ९२ ॥

Tr. Fire, having mounted to the tops of the trees in the guise of the bloom of the tree *Kimsuka*, seems engaged in surveying the burnt and unburnt portions of the vast range of forest.

Note:—The tree किंशुक has red flowers. Its bloom is described as fire in this verse.

स्वभावोक्तिरलंकार इति केचित्प्रचक्षते ।
अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥ ९३ ॥

Tr. Some are of opinion that *Svabhavokti* is an *Alankara*. It consists of objects being described as they are in nature. Thus:—

आक्रोशन्नाह्वयन्नन्यानाधावन्मण्डले रुदन् ।
गा वारयति दण्डेन डिम्भः सस्यावतारणीः ॥ ९४ ॥

Tr. By shouting out, by calling others, by running round and round and by crying, the little boy wards off with a stick the cattle that stray into the crop.

Note:—Mammata defines this *Alankara* thus " स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । Possibly the idea that the description should be of the actions of children was in Bhamaha's mind when he composed this illustration.

समासेनोदितमिदं धीखेदायैव विस्तरः ।
असंगृहीतमप्यन्यदभ्यूह्यमनया दिशा ॥ ९५ ॥

Tr. This has been breifly stated. A more elaborate statement will lead only to (needless) strain of the mind. Others (*Alankaras*) not specifically set out should be guessed at, in a similar fashion.

स्वयं कृतैरेव निदर्शनैरियं
मया प्रक्लृप्ता खलु वागलंकृतिः ।
अतः परं चारुरनेकधापरो
गिरामलंकारविधिर्विधास्यते ॥ ९६ ॥

Tr. This [the above] constitutes an exposition of *Alankaras* with illustrations of my own composition. Hereafter many another beautiful figure of speech will be described.

CHAPTER III.

तृतीयः परिच्छेदः ।

Intr. This and the following three verses should be taken together:—

प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम् ।
द्विप्रकारमुदात्तं च भेदैः श्लिष्टमपि त्रिभिः ॥ १ ॥

अपह्नुतिं विशेषोक्तिं विरोधं तुल्ययोगिताम् ।
अप्रस्तुतप्रशंसां च व्याजस्तुतिनिदर्शने ॥ २ ॥

उपमारूपकं चान्यदुपमेयोपमामपि ।
सहोक्तिपरिवृत्ती च ससंदेहमनन्वयम् ॥ ३ ॥

उत्प्रेक्षावयवं चान्ये संसृष्टिमपि चापरे ।
भाविकत्वं च निजगुरलंकारं सुमेधसः ॥ ४ ॥

Tr. Those of keen wit say that the following are also *Alankaras* (1) *Preyas* (2) *Rasavat* (3) *Urjasvin* (4) *Paryayokta* (5) *Samahita* (6) Two varieties of *Udatta* and (7) Three varieties of *Slishta*. Also (8) *Apahnuti* (9) *Viseshokti* (10) *Virodha* (11) *Tulya-yogita* (12) *Aprastutaprsamsa* (13) *Vyajastuti* (14) *Nidarsana* (16) *Upamaurupaka* (16) *Upameyopama* (17) *Sahokti* (81) *Parivritti* (19) *Sasandeha* (20) *Ananvaya* (22) *Utprekshavayava* according to some, (23) *Samsrishti* according to others (24) *Bhavikatva* also is described as *Alankara.*

प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा ।
अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥ ५ ॥

Tr. *Preyas* is as follows, where *Vidura* addressed *Krishna* who had come to his (*Vidura's*) house "Oh! *Govinda* the happiness that I now enjoy by your coming to my house I cannot have the same hereafter except by another advent of yours.

Note:—The verse अद्य या मम is not exactly found in the *Mahabharata.* Belvalkar (Sanskrit, Part 2 page 29) in his notes to *Kavyadarsa* says on the authority of Premachandra the (commentator) that a verse similar to this is found in the *Udyogaparva* of the *Mahabharata.* He quotes as follows:— "या प्रीतिः पुण्डरीकाक्ष तवागमनकारणात् । सा किमाख्यायते तुभ्यमन्तरात्मासि देहिनाम् ॥" I find in P. C. Roy's Edition of *Mahabharata Udyoga Parva* Chapter 88 verse 24 the following verse—'या मे प्रीतिः पुष्कराक्ष त्वद्दर्शनसमुद्भवा' । सा

क्रिमाख्यायते etc. The same verse is repeated as the last verse of Chapter 91 (P. 327) of the same Edn. This *Alankara* will correspond to the *Guna* "*Kanti*" of Dandin described and illustrated by him in para 1, verses 75 to 81.

रसवद्दर्शितस्पष्टश्रृङ्गारादिरसं यथा ।
देवी समागमद्धर्ममस्करिण्यतिरोहिता ॥ ६ ॥

Tr. *Rasavat* (*Alankara*) is that in which *Sringara* etc., are clearly manifested, thus " The *Devi* the receptacle of Dharma arrived unobstructed." (मस्कर is a hallow bamboo.)

Note:—The first half of this verse is taken by Udbhata in his *Kavyalankarasara* (N. S. Ed., p. 49.) He states that the manifestation should be by the employment of the *Anubhavas* etc., Belvalkar in his English Notes to *Kavyadarsa* Para 2 verse 275 has a very interesting discussion about the three *Alankaras Preyas* etc., He remarks that where *Priti* is described without amounting to a full-fledged *Rasa* it is a case of *Preyas*. Where however the *priti* becomes manifested by *Vibhavas*, *Anubhavas* and *Vyabhicharibhavas* it is raised to the level of *Rasa*. When *Rasa* is exhibited as subordinate then arises the *Alankara* known as *Rasavat*.

ऊर्जस्वि कर्णेन यथा 'पार्थाय पुनरागतः ।
द्विः संदधाति किं कर्णः शल्ये' त्यहिरपाकृतः ॥ ७ ॥

Tr. *Urjasvin* is like this. When *Karna* addressed *Salya* and said "Oh *Salya*! will *Karna* direct towards *Partha*, a second time the arrow ?". So saying he put back the snake-astra.

Note:—(1) The allusion is to the following story from the *Mahabharata*. During the Great Conflagration of the forest of *Khandava*, *Arjuna* killed a snake who had covered her offspring by her body. The child-snake made a vow to kill *Arjuna*. When *Karna* and *Arjuna* were brought face to face in the battle *Karna* placed an arrow on his bow and took aim. Into that bow, unperceived by *Karna*, the snake entered. *Salya* thereupon cautioned *Karna* to take better aim as he feared the arrow may miss *Arjuna's* neck. Resenting this, Karna says that he is not in the habit of taking aim *twice*. The verses are—न ते बुबुधे सूतपुत्रो बाणे प्राविष्टं योगबलेन नागम् ॥ २३ ॥ ततोऽब्रवीन्मद्रराजो मह..मा वैकर्तनं प्रेक्ष्य हि संधितेषुम् । न कर्ण ग्रीवामिषुरेष लप्स्यते समीक्ष्य संधत्स्व शरं शिरोघ्नम् ॥ १४ ॥ अथाब्रवीत्कोपसंदीप्तनेत्रो मद्राधिपं सूतपुत्रस्तरस्वी । न संधत्ते द्विः शरं शल्य कर्णो न मादृशा जिह्मयुद्धा भवन्ति ॥ १५ ॥ The story further on is that *Krishna* seeing the arrow coming up pressed down the chariot. Roy's Calcutta

Edn., *Karna Parva* 90th *Sarga*. The arrow missed *Arjuna's* head but took away his head ornament. Disappointed the arrow *(salya)* came back to *Karna* and implored him to take better aim and despatch him a second time, which Karna declined to do saying—"न संदध्यां द्विः शरं चैव नाग यद्यर्जुनानां शतमेव हन्याम्" If the allusion in the *Sloka* is to the second incident, the word *salya* in it means an 'arrow' and is addressed to the sanke. (2) *Udbhata* in *Kavyalankarasara* (N. S. Edn., p. 5') defines this *Alankara* to be a description in which the passions have transgressed the proper bounds and have become improper. Such improper *Bhavas* and *Rasas* when described constitutes the *Alankara Urjasvin*.

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते ।
उवाच रत्नाहरणे चैद्यं शार्ङ्गधनुर्यथा ॥ ८ ॥

Tr. *Paryayokta* is the statement of an idea in a manner different from the normal or ordinary one. As where *Krishna* addressing *Sisupala* in *Ratnaharana* (a work of that name), Spoke thus.—

Note:—Prof. P. V. Kane in his Intro. to S. *D*. p. XX doubts if रत्नाहरण is really the title of a work. Udbhata (in K. A. S. N. S. Edn., p. 51) borrows the first half of the above for his definition of this *Alankara*. His second half explains it more fully. It is:— वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना. *Laghuvritti* explains the above thus:—*Vachaka* is "word." Its function is to suggest the sense *Vachya*, viz., "meaning." The function of the ' meaning " is to unite with the other meanings in a sentence (i. e.,) *akanksha* etc., Outside these two functions a meaning may be understood अवगम्यते which, though not set out in so many words स्वकण्ठानभिहितमपि is still the result of the functioning of the words शब्दव्यापारेणावगम्यमानत्वात् determined, of course, by the intention of the speaker तात्पर्येण. This meaning is mediate सान्तर. Lochana p. 39. quotes this couplet of Udbhata and explains as follows:—If you understand the word अभिधीयते in the definition as meaning "Suggestion" (व्यङ्ग्य) and quote by way of illustration 'भम धम्मिअ' then the definition will not describe the *alankara* at all, but will describe '*Dhvani*.' In the *Alankara* "*Paryayokta*" the writer intends the meaning to come within the scope of the literal meaning. Whereas in *Dhvani* the intention is to abandon the literal meaning and suggest something else; for *Dhvani* " comes under the group of विवक्षितान्यपरवाच्य ". Raghava Bhatta in his commentary on *Sakuntala* (N. S. Ed., p. 10) quotes the Udbhata's definition as Bhamaha's and illustrate

the same by the following verse from *Hayagrivavadha* "यं प्रेक्ष्य चिररूढापि निवासप्रीतिरुज्झिता । मदेनैरावणमुखे मानेन हृदये हरेः ॥" Mammata quotes the same verse for illustrating this *Alankara*. His definition of it is "पर्यायोक्तं विना वाच्यवाचकत्वेन यद्वचः ॥" If we turn to the definition in the text we see that though very condensed it is very accurate, according to the views of the ancients. It may be explained as follows:— अन्येन प्रकारेण = वाच्यवाचकान्यतरभिन्नप्रकारेण । अभिधीयते = अभिधाविषयः, न पुनर्व्यङ्ग्यविषयः । The subject of *Paryyakota* is explained in the *Laghuvritti* of Pratiharendnraja as स्वकण्ठानभिहिततत्वेऽपि सान्तरेण शब्दव्यापारेणावगम्यमानत्वम् (Udbhata N. S. Ed., p. 53).

'गृहेष्वध्वसु वा नान्नं भुञ्ज्महे यदधीतिनः ।
न भुञ्जते द्विजास्' तच्च रसदाननिवृत्तये ॥ ९ ॥

Tr. We dont eat either at home or abroad food which has not been eaten by Brahmins learned in the *Vedas*. This is to prevent poison being administered.

Note:—Lochana (N. S. Ed., p. 40) quotes this verse and explains that these are the words of *Sri Krishna*. Where and when he used them is not stated. The words तच्च रसदाननिवृत्तये in the text are the author's. He says that the not eating of food untasted by the Brahmins is to prevent being poisoned for no one would poison food which is likely to be eaten by Brahmins No doubt this meaning is derivable from *Sri Krishna's* words. In that case it will be '*Dhvani*' but still explains *Lochana* this *Dhvani* has no particular charm and is not important; but, helped by this, the literal meaning becomes more attractive.

समाहितं राजमित्रे यथा क्षत्रिययोषिताम् ।
रामप्रसत्त्यै यान्तीनां पुरोऽदृश्यत नारदः ॥ १० ॥

Tr. The figure Samahita is thus (illustrated) in the work) Rajamitra. To the damsels who went along to associate with Rama, Narada appeared in front.

Note—Bhamaha does not define this figure but only illustrates it. The illustration means that Narada's arrival was a God-send, for, the sage will direct the damsels to where Rama was. This figure is called by later *Alankarikas* by the name of "*Samadhi*". A figure known as "*Samahita*" is described by Visvanatha, which refers to a description of the stage of subsidence of a sentiment.

उदात्तं शक्तिमान्रामो गुरुवाक्यानुरोधकः ।
विहायोपवनं राज्यं यथा वनमुपागमत् ॥ ११॥

O. L. and T. M. both read उपनतं राज्यं in the place उपवनं राज्यं of the printed text which is obviously not quite so good.

Tr. *Udatta* (is as follows):—Rama though powerful went to the forest at his father's behest abandoning a kingdom which had come (to him).

एतदेवापरेऽन्येन व्याख्यानेनान्यथा विदुः ।
नानारत्नादियुक्तं यत्तत्किलोदात्तमुच्यते ॥ १२ ॥

Tr. Others define this same *Alankara* differently, by another description. It is thus:—That *Alankara* is called *Udatta* in which a subject is described as rich in many kinds of precious stones etc.

चाणक्यो नक्तमुपयान्नन्दक्रीडागृहं यथा ।
शशिकान्तोपलच्छन्नं विवेद पयसां कणैः ॥ १३ ॥

Tr. When Chanakya went at night to the disporting chamber of Nanda he found it paved with *Chandrakanta* stones and knew the same by the particles of water (issuing there-from).

Note :—I have adopted the reading कणैः in O. L. The printed text reads गणैः.

उपमानेन यत्तत्त्वमुपमेयस्य साध्यते ।
गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥ १४ ॥

Tr. When the identity of the *Upameya* with the *Upamana* is described by (community of) qualities, action, or name then the figure is known as *Slesha*.

Intro.—The above definition of *Slesha* is similar to that of *Rupaka*. Hence the author has to defferentiate between the two, which he does, in this, and the next two verses.

लक्षणं रूपकेऽपिदं लक्ष्यते काममत्र तु।
इष्टः प्रयोगो युगपदुपमानोपमेययोः ॥ १५ ॥

Tr. No doubt this definition applies to *Rupaka* also. But the simultaneous description of the *Upamana* and *Upamaya* is (desired) in both.

Note:—The same point *i. e.*, the distinction between *Rupaka* and *Selsha* is brought out by Vamana in his *sutra* सधर्मेषु तन्त्रप्रयोगः श्लेषः ॥ (Vani Vilas Edn., p. 129). The super-imposition of the *Upamana* on the *Upameya* (based of course on resemblance must be by (employment of a device तन्त्र) Where तन्त्र is explained as अनेकोपकारि सकृदुच्चारणम् i. e., once single statement being useful for many purposes.

Intro. The first half of the next verse is part of verse 23 of *Parichchheda* II where this is given as an example of *Rupaka*. The objector is supposed to point out to this and say "Here also i. e., in *Rupaka* there is simultaneous mention of *Upamana* and *Upameya* as in the expression जलददन्तिनः.

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः।
इत्यत्र मेघकरिणां निर्देशः क्रियते समम् ॥ १६ ॥

Tr. In the example of शीकराम्भो etc., there is simultaneous mention of the Cloud and Elephant.

श्लेषादेवार्थवचसोरस्य च क्रियते भिदा।
तत्सहोक्त्युपमाहेतुनिर्देशात्त्रिविधं यथा ॥ १७ ॥

Tr. The difference between the two is produced by the double nature of the word and sense (i. e., *Arthasbesla* and *Sabdaslesha*) in Slesha (अस्य) Whereas the simultaneous statement in that (तत् = *Rupaka*) is caused by the existance of resemblance. The three kinds are as follows.

Note:—In both the figures the *Upamana* and the *Upameya* are set out simultaneously. In *Rupaka* the basts is resembalance whereas in *Slesha* the connection may be a word or a meaning common to both. Eg. सकलकलं पुरमेतज्जातं संप्रति सुधांशुबिम्बमिव।

Pratiharendu Raja quotes the second half of the above in his commentary on Udbhata (See N. S. Edn., p. 47) and reads त्रिविधं यथा. I have varied the above text accordingly by substituting his reading to that in the printed text which is क्रमशो यथा. Bhamaha has three varieties under this heading and gives three examples in order. Udbhata in the passage referred to above says द्विधोदात्तं तथा श्लिष्टम् and his commentator explains with care that his author expressly says that *Slesha* like *Udatta* consists only of two varieties solely to dissent from the view of Bhamaha in this verse. Example of *Slesha* based on *Guna*. (No 1, in verse 14 *ante.*)

छायावन्तो गतव्यालाः स्वारोहाः फलदायिनः ।
मार्गद्रुमा महान्तश्च परेषामेव भूतये ॥ १८ ॥

Tr. Way-side trees and great ones are always for the good of others. (Because) they offer shade (shelter), are devoid of snakes (bad qualities) and are easy to climb (accessible).

Intro:—Example of *Slesha* based on *Kriya*, No 2 in verse 14.

उन्नता लोकदयिता महान्तः प्राज्यवर्षिणः ।
शमयन्ति क्षितेस्तापं सुराजानो घना इव ॥ १९ ॥

Tr. Good Kings, and clouds are exalted, beloved by the world, are great and shower in plenty. They remove the sufferings (lit. heat) of the world (Earth).

Note:—The क्रिया action which is common to both is क्षितेस्तापशमनम्. Now in this verse उन्नताः means "Exalted" when applied to kings and "Floating very high" when applied to the cloud. The word महान्तः would mean "Great in merit" and "Big in size". The word प्राज्यवर्षिणः refers to "abundant gifts" as well as "plenty of rain" and may be said to refer to the 'action' showering. If however attention is directed to the other two epithets this will be a case of identity of *Guna* and will be example to the previous verse.

Intro. Example of *Slesha* by similarity of name.

रत्नवत्त्वादगाधत्वात्स्वमर्यादाऽविलङ्घनात् ।
बहुसत्त्वाश्रयत्वाच्च सदृशस्त्वमुदन्वता ॥ २० ॥

The reading सदृशत्वम् in the printed text is apparently a clerical error; for both O. L., and T. M. read सदृशस्त्व.

Tr. You and the ocean are like each other because both of you are rich in gems, are unfathomable, do not transgress your limits and support many lives.

अपह्नुतिरभीष्टा च किंचिदन्तर्गतोपमा ।
भूतार्थापह्नवादस्याः क्रियते चाभिधा यथा ॥ २१ ॥

Tr. The figure *Apanhnuti* can also be accepted. It is a case of a little obscured resemblance. It is called *Apanhuti* (suppression) because it is a case of the suppression of an existing meaning; thus:—

नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः ।
अयमाकृष्यमाणस्य कंदर्पधनुषो ध्वनिः ॥ २२ ॥

The printed Text reads आक्रन्दमानस्य while both O. L., and T. M. read as above.

Tr. This is not (a case of) a swarm of bees frequently humming, being intoxicated with lust. This is the sound of the bow of the god of love which is being fully pulled.

Intro. Defn., *Viseshokti.*

एकदेशस्य विगमे या गुणान्तरसंस्थितिः ।
विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥ २३ ॥

Tr. That *Alankara* is known as *Viseshokti* in which, with the object of exhibiting a superiority there is the description of one good quality even though there is the absence of another.

Note:—Mammata's definition of *Viseshokti* is different and is as follows:—' विशेषोक्तिरखण्डेषु कारणेषु फलावचः '. He sub-devides this figure into three kinds (viz.,) where the reason (a) is given, (b) is not given and (c) is incapable of being given because it is अचिन्त्यनिमित्त He gives the next verse of Bhamaha as an example of his sub-division (c), *Balabodhini* p. 630 explains that the

loss of body should lead to the loss of strength. But its presence is described here. This is a case of an unassignable cause because we cannot think of one outside the *Sastras.* "अत्र हेतुर्विशिष्य वक्तुम् (सहसा चिन्तयितुम्) न शक्यते शास्त्रैकगम्यत्वात्."

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शंभुना न हृतं बलम् ॥ २४ ॥

Tr. He the Flower-armed One (god of love) single handed, conquers the three worlds. His strength was not destroyed by *Siva*, though he succeeded in destroying his body.

Note:—Here the absence of one factor is the body, the presence of another factor is strength. The effect of the description is to emphasize the superiority of the god of love.

Intro. Defn., of *Virodha*.

गुणस्य वा क्रियाया वा विरुद्धान्यक्रियाभिधा ।
या विशेषाभिधानाय विरोधं तं विदुर्बुधाः ॥ २५ ॥

Tr:—Where, with the object of showing the existence of some superiority, there is the description of a quality or action antagonistic to another quality or action, then, the figure is known as "*Virodha*".

Note:—Udbhata Edn.[1] p. 59 copies this verse. He however uses the word वचः for the last word of the first half thus:— विरुद्धान्यक्रियावचः. This makes the meaning clearer. His commentator adds that by the use of the word वा twice we get at द्रव्यविरोध also.

उपान्तरूढोपवनच्छायाशीतापि भूरसौ ।
विदूरदेशानपि वः संतापयति विद्विषः ॥ २६ ॥

T. The army-front although cool on account of the shade of the adjoining garden is able to make (your) enemies hot (uncomfortable) although they are situated at a distance.

न्यूनस्यापि विशिष्टेन गुणसाम्यविवक्षया ।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥ २७ ॥

Tr. Tulyayogita is that *Alankara* in which altho gh one factor viz., *Upameya* is inferior, it is stated as achieving action similar to the other: the object being to suggest similarity in quality.

> शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः ।
> यदलङ्घितमर्यादाश्चलन्तीं बिभृथ क्षितिम् ॥ २८

Tr. The serpent *Sesha*, (the mountain) *Himalaya* and you are noble big and steady. For, you (meaning all three) bear the weight of the shaking Earth without going beyond your bounds.

Note:—Anandavaradhana in *Dhvanyalokka* (N. S. Ed., p. 236) quotes the verse to illustrate that what has been stated by one poet, may appear new and charming when repeated by another. He quotes the following from Bana's *Harshacharitra*:— धरणिधारणायाधुना त्वं शेषः We have to accept the high authority of Anandavardhana to believe that the repetition either makes the idea new or charming. Kane S. D. *Intro.* P. XXX X concludes from this th t Bhamaha preceded Bana and fixes his date before 600 AC.

> अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः ।
> अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा ॥ २९ ॥

अधिकारादपेतस्य = प्रस्तुतादपेतस्य = अप्रस्तुतस्य.

Tr. The praise of a subject unconnected with anything if the context is called by the name of *Aprastutaparsamsa* by the wise.

Note:—*Lochana* p. 42 quotes this verse, with some modification in the last quarter thus:— अप्रस्तुतप्रशंसा सा त्रिविधा परिकीर्तिता.

> प्रीणितप्रणयि स्वादु काले परिणतं बहु ।
> विना पुरुषकारेण फलं पश्यत शाखिनाम् ॥ ३० ॥

Tr. Look at the fruits of trees which are pleasant to those that take to them, sweet, ripe at the proper season, abundant and produced without human endeavour.

Note:—This is quoted by *Pratiharendu* Raja see p. 34 of *Kavyalankarasara*. He points out that the meaning is "Things come into being without human effort because of Divine Will. This is the general rule. The particular case is where the forest trees without human endeavour produce fruit, hence this is a case of *Arthantaranyasa* and so the definition given in the last *Sloka* overlaps into *Arthantaranyasa*.

दूराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम् ।
किंचिद्विधित्सोर्या निन्दा व्याजस्तुतिरसौ यथा ॥ ३१ ॥

Tr. That figure of speech is *Vyajastuti* in which with the object of asserting some similarity there is an apparent censure made by the device of describing qualities very great or unattainable.

रामः सप्ताभिनत्सालान्गिरिं क्रौञ्चं भृगूत्तमः ।
शतांशेनापि भवता किं तयोः सदृशं कृतम् ॥ ३२ ॥

Tr. *Rama* split the seven *Sala* trees, *Parasurama* broke down the mountain *Krauncha*. What have you done to resemble them even to a hundredth degree?

क्रिययैव विशिष्टस्य तदर्थस्योपदर्शनात् ।
ज्ञेया निदर्शना नाम यथेववतिभिर्विना ॥ ३३ ॥

Tr. When, by describing certain particular actions it is inculcated that they should be emulated and such words as यथा, इव or वत् are not used, then the figure is *Nidarsana*.

अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति ।
उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥ ३४ ॥

Tr. The effulgent one (the Sun) now lustreless is going towards setting as if teaching the rich ones that rise always leads to a fall.

Note :—Pratiharendu Raja quotes this verse in his commentary p. 62, 63 and point out that Udbhata does not illustrate this variety of *Nidarsana* viz., that in which on the basis of a resemblance viz., a moral precept is inculcated.

उपमानेन तद्भावमुपमेयस्य साधयन् ।
यां वदत्युपमामेतदुपमारूपकं यथा ॥ ३५ ॥

Tr. Where the poet describes a resemblance by postulating the identity of the *Upameya* with the *Upamana* then it is *Upama-Rupaka*.

Note:—Vamana's Sutra No. 32.V. V. Ed., p. 246, defines this *Alankaras* thus:— उपमाजन्यं रूपकमुपमारूपकम्. Moderns do not accept this figure.

समग्रगगनायाममानदण्डो रथाङ्गिनः ।
पादो जयति सिद्धस्त्रीमुखेन्दुनवदर्पणः ॥ ३६ ॥

Tr. The foot of *Vishnu* is victorious—foot which is the measuring rod of the entire expanse of the sky and which is also the brand-new mirror that reflects the Moon-faces of the *Sidda*-Damsels.

Note:—Here there are two *Upamanas* viz., मानदण्डः and नवदर्पणः. These two are identified by the poet with the *Upameya* namely the Foot of *Vishnu*. Hence the poet imposes the quality of the *Upamana* on the *Upameya*.

उपमानोपमेयत्वं यत्र पर्यायतो भवेत् ।
उपमेयोपमां नाम ब्रुवते तां यथोदिताम् ॥ ३७ ॥

Tr. Where *Upamanas* and *Upameyas* are such alternately it is a case of *Upameyopama* as the name itself indicates.

सुगन्धि नयनानन्दि मदिरामदपाटलम् ।
अम्भोजमिव वक्त्रं ते त्वदास्यमिव पङ्कजम् ॥ ३८ ॥

Tr. Your face which is fragrant, beautiful to look at, and flushed with wine resembles the lotus; and the lotus resembles your face.

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाश्रये ।
पदेनैकेन कथ्येते सहोक्तिः सा मता यथा ॥ ३९ ॥

Tr. Where simultaneously, two actions are attributed to two objects by using a single expression then we have the *Alankara Sahokti;* thus:—

हिमपाताविलदिशो गाढालिङ्गनहेतवः ।
वृद्धिमायान्ति यामिन्यः कामिनां प्रीतिभिः सह ॥ ४० ॥

Tr. Nights lengthen with love...Nights in which the cardinal points are obscured by the fall of the dew and which stimulate ardent embraces.

Intro.—Defn. of *Parivritti.*

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासवती परिवृत्तिरसौ यथा ॥ ४१ ॥

Tr. *Parivritti* arises when a superior thing is described as obtained by the sacrifice of another (*i. e.*, an inferior) thing and an *Artantaranyasa* is super-added.

प्रदाय वित्तमर्थिभ्यः स यशोधनमादित ।
सतां विश्वजनीनानामिदमस्खलितं व्रतम् ॥ ४२ ॥

Tr. By distributing (his) wealth to the needy he amassed the wealth of fame. This constitutes the untransgressed vow of those whose love embraces the whole world.

उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्यथा ॥ ४३ ॥

Tr. The *Alankara Sasandeha* is one in which with the object of praising, a statement is made which is in the nature of a doubt and involves the narration of some similarity and dissimilarity between the *Upamana* and the *Upameya.*

Note:—This is called संदेहालंकार by later writers. They also subdivide it into शुद्धसन्देह निश्चयगर्भसन्देह etc., vide Trivedi's notes on Ekavati p. 560 *et seq.*

किमयं शशी न स दिवा विराजते
कुसुमायुधो न धनुरस्य कौसुमम् ।
इति विस्मयाद्विमृशतोऽपि मे मति-
स्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम् ॥ ४४ ॥

Tr. (This is appearently adressed to a king). Is this the moon? No. For, he does not shine during the day. Is he the one with the flower arrows? (God of love) No. For his bow is not made of flowers. Thus although out of wonder I try to investigate. I am unable to come to a conclusion.

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातस्तामित्याहुरनन्वयम् ॥ ४५ ॥

Tr. That *Alankara* is known as *Ananvaya* in which a thing is said to resemble itself—the object being to suggest that there is (in reality) nothing similar.

ताम्बूलरागवलयं स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तव ॥ ४६ ॥

Tr. Your face which has a ring (of lips) red with betel is dazzling with the brightness of the teeth and which also possesses (a pair of) eyes tinted like the blue-lily can be said to have resemblance only to itself.

श्लिष्टस्यार्थेन संयुक्तः किंचिदुत्प्रेक्षयान्वितः ।
रूपकार्थेन च पुनरुत्प्रेक्षावयवो यथा ॥ ४७ ॥

Tr. The *Alankara* known as *Utprekshavayava* must consist of a double meaning (*Slesha*) and *Utpereksha* to a small extent and also the meaning of *Rupaka Alankara.*

तुल्योदयावसानत्वाद्गतेऽस्तं प्रति भास्वति ।
वासाय वासरः क्लान्तो विशतीव तमोगृहम् ॥ ४८ ॥

Tr. Day-time which has the same beginning and end with the Sun, finding the Sun going towards setting seems to enter the room of darkness, for repose, being fatigued.

Note:—Here the *Utpreksha* is suggested by इव the *Rupaka* by the expression तमोगृहम् and the *Slesha* by the words उदय and अवसान of which the former means "beginning" and "sun-rise" and the latter means "end" and "sun-set". *Lochana* p. 41. quotes this verse and explains that in cases where two *Alankaras* result from the same statement there is no warrant for holding that a particular one of them is the expressed meaning and the other the suggested meaning. In this the following meaning is suggested *viz*, A person, say, the hereditary servant of a king who is so attached to his master that he voluntarily accepts misfortune along with his master. This is a case of एकदेशविवर्तिरूपक. The other *Alankara* is contained in the *Utpreksha* suggested by the article इव in विशतीव.

वरा विभूषा संसृष्टिर्बह्वलंकारयोगतः ।
रचिता रत्नमालेव सा चैवमुदिता यथा ॥ ४९ ॥

Tr. The *Alankara* known as *Samsrishti* (mixture) is superior among *Alankaras* (=विभूषा.) is described as being the result of stringing many *Alankaras*, like a necklace of gems; thus:—

गाम्भीर्यलाघववतोर्युवयोः प्राज्यरत्नयोः ।
सुखसेव्यो जनानां त्वं दुष्टग्राहोऽम्भसां पतिः ॥ ५० ॥

Tr. Between you two who are both distinguished by dignity (depth) and dexterity (lightness) and possessed of gems in abundance you are easy to serve (approach) while the ocean is full of frightful alligators.

Note:—This is addressed to a king and compares him to the Ocean while at the same time pointing out the difference between the two. The *Alankaras* which are mixed up together are *Upama*, *Slesha* and *Vyatireka*.

अनलंकृतकान्तं ते वदनं वनजद्युति ।
निशाकरं प्रकृत्यैव चारोः का वास्त्यलंकृतिः ॥ ५१ ॥

Tr. Your face has the beauty of the lotus, is attractive though not ornamented. Turmeric is of no use. What can be an ornament to that which is beautiful by its own nature?

Note:—The expression निशा कृतम् would mean "enough with turmeric" Apte gives निश् as the name of turmeric. The *Alankaras* mixed up are *Vibhavana* in अनलंकृतकान्तं and *Upama* in वनजद्युति. The figure *Arthantarnyasa* also exists because the second half justifies the first.

अन्येषामपि कर्तव्या संसृष्टिरनया दिशा ।
कियदुद्घट्टितज्ञेभ्यः शक्यं कथयितुं मया ॥ ५२ ॥

Tr. In the same way the mixture of others (*i. e. Alankaras*) should be made. How much can I teach the wise ones?

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ॥ ५३ ॥

Tr. *Bhavika* is a quality that belongs to a composition as a whole. In it, the transactions of the past and of the future are described vividly, *i. e.*, as if taking place before one's eyes.

Note:—The first half of this corresponds to Dandin's defn. of this figure (II 364). The second half has been used by Mammata with a little alteration.

चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥ ५४ ॥

Tr. The causes that produce this figure are (1) being composed of stories which are picturesque (चित्र) exalted (उदात्त) and wonderful (अद्भुत) (2) Being fit to be acted by gestures or on the stage and (3) Being couched in appropriate language.

Note:—Udbhata (N. S. End, p. 73) defines this figure omitting the epithet स्वभिनीतता The two essential characteristics insisted upon by him are (1) the meaning should be wonderful (2) it must be expressed in easy intelligible language. The second requisite is important because the hearer or the reader should catch with considerable vividness the meaning of the poet though he refers to a transaction either past or future. Pratiharendu Raja quoting Bhamaha explains स्वभिनीततेत्यभिनयादिद्वारेण शृङ्गारादिसंवलितत्वं चतुर्वर्गोपायस्य. The name *Bhavika* is justified thus भावोऽस्मिन्विद्यत इति भाविकम्. Here *Bhava* should be taken as referring both to the Bhava of the poet and to

that of the reader because that of the former produces in the latter a similar *bhava*.

आशीरपि च केषांचिदलंकारतया मता ।
सौहृदय्याविरोधोक्तौ प्रयोगोऽस्याश्च तद्यथा ॥ ९९ ॥

Tr. Some are of opinion that *Asis* (blessing) is also a Figure of Speech. It is employed on occasions in which nothing is said to detract from friendliness, Thus:—

Note:—Another reading *viz.*, सौहृदस्य is given by Belvalkar in his Sanskrit commentary (part 2 p. 327). The reading सौहृदय्य given above may perhaps be justified thus सुहृदयस्य भावः. This figure is not accepted by some of the *Alankarikas*, though Dandin (II 357) recognises it. It is considered as coming more within the province of the Drama (vide Belvalkar's note to the above).

This is addressed to a lady.

अस्मिञ्जहीहि सुहृदि प्रणयाभ्यसूया-
माश्लिष्य गाढममुमानतमादरेण ।
विन्ध्यं महानिव घनः समयेऽभिवर्ष-
न्नानन्दजैर्नयनवारिभिरुक्षतु त्वाम् ॥ ९६ ॥

Tr. Abandon your anger (result of love) towards this your friend. Embrace with sympathy him who is prostrate (at your feet). Just as a big cloud pours timely showers on the hill *Vindhya* let (your lover) bathe you with (his) glad tears.

मदान्धमातङ्गविभिन्नसाला
हतप्रवीरा द्रुतभीतपौराः ।
त्वत्तेजसा दग्धसमस्तशोभा
द्विषां पुरः पश्यतु राजलोकः ॥ ९७ ॥

Tr. Let the world of kings witness the cities (Purah) of your enemies thus:—with their ramparts (sala) broken down by

elephants blinded with rut; with their warriors distroyed; with their citizens fleeing in fear and with all their lustre burnt by your prowess.

गिरामलंकारविधिः सविस्तरः
स्वयं विनिश्चित्य धिया मयोदितः ।
अनेन वागर्थविदामलंकृता
विभाति नारीव विदग्धमण्डना ॥ ९८ ॥

Tr. I have by my own wit thus expounded at length the system of *Alankaras* relating to speech. The works of poets who realise the meanings of words and compose (works) according to there (rules) shine respiendent like a woman tastefully *decorated.*

CHAPTER IV.

चतुर्थः परिच्छेदः ।

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसंधि च ॥ १ ॥

देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते ॥ २ ॥

Tr. The following which are faults are not desirable in poetry:—

1.	Apartha	That which has no collective meaning	v. 8. below.
2.	Vyartha	That which has a contradictory meaning.	v. 9. below.
3.	Ekartha	Redundant	v. 12. below.
4.	Sasamsaya	The doubtful	v. 17 to 19.
5.	Apakrama	Statement out of order	v. 20 and 21.
6.	Śabdahina	Ungrammatical	v. 22 and 23.

7.	Yati-bhrashta	Misplaced caesura	v. 24.
8.	Bhinnavritta	Unmetrical	v. 26. Below.
9.	Visandhika	Devoid of conjunction of letters	v. 28.
10.	Desa Virodhin	Inappropriateness of place	v. 29. and 30.
11.	Kala Do.	Do. of Time	v. 31. and 32.
12.	Kala Do.	Opposed to the canons of Art	v. 33. below.
13.	Loka Do.	Opposed to oridnary experience	v. 36. and 37.
14.	Nyaya Do.	Opposed to the Sastras	v. 39. below.
15.	Agama Do.	Opposed to tradition	v. 48. below.

The omission of the thing to be proved प्रतिज्ञा of the cause हेतु of the example दृष्टान्त —these also are considered as defects and therefore are not accepted.

Note—Premachandra Tarka Vagisa in his commentary on Kavya darsa Pari 3 v, 127 says भामहप्रभृतयस्तु तस्य दोषतां नेच्छन्ति यथाप्रतिज्ञाहेतु etc, This view does not appear to be correct, for Bhamaha devotes chapter v. especially to the description of defects of this nature.

अपार्थमित्यपेतार्थं स चार्थः पदवाक्ययोः ।
अर्थवान्वर्णसंघातः सुप्तिङन्तं पदं पुनः ॥ ३ ॥

Tr. That defect is *Apartha* where there is no meaning. Meaning is of words and sentences. A word is a collection of letters having a meaning or ending in a nominal or verbal termination.

पदानामेव संघातः सापेक्षाणां परस्परम् ।
निराकाङ्क्षं च तद्वाक्यमेकवस्तुनिबन्धनम् ॥ ४ ॥

Tr. A collection of words constitutes a sentence if the words are dependent on each other, if they do not require something else to complete their meaning and if they relate to a single idea.

क्रमवृत्तिषु वर्णेषु संघातादि न युज्यते ।
बुद्धौ तु संभवत्येतदन्यत्वेऽपि प्रतिक्षणम् ॥ ५ ॥

Tr. In letters that are uttered one after the other there could be no idea of collection (of letters). But though there is a different letter at each second, still, in the mind there is the idea of a collection produced.

श्रीरन्त्यशब्दविषया वृत्तवर्णाहितस्मृतिः ।
वाक्यमित्याहुरपरे न शब्दाः क्षणनश्वराः ॥ ६ ॥

Tr. Some say that a sentence consists of the impression in the mind of the last sound taken along with the memory of previously heard sounds. Others however are of opinion that sounds (letters) do not exist for one moment only.

Note:—The first view is based on the hypothesis of a pronounced letter being transient (i. e., as having ceased to exist when the succeeding letter is uttered.)

अत्रापि बहु वक्तव्यं जायते तत्तु नोदितम् ।
गुरुभिः किं विवादेन यथाप्रकृतमुच्यते ॥ ७ ॥

Tr. A great deal can be said about this matter; but is not said. Of what use is discussion with preceptors (i. e., those that deserve respect)? We shall return to the context.

समुदायार्थशून्यं यत्तदपार्थकमिष्यते ।
दाडिमानि दशापूपाः षडित्यादि यथोदितम् ॥ ८ ॥

Tr. That (combination of words) which, as a whole, has no meaning is called 'Apārtha'. As if one should say "ten pomegranetes" "six cakes".

विरुद्धार्थं मतं व्यर्थं विरुद्धं तूपदिश्यते ।
पूर्वापरार्थव्याघाताद्विपर्ययकरं यथा ॥ ९ ॥

Tr. The *Dosha* known as *Vyartha* is one with conflicting meanings. What conflict is shall be explained. It is where the first meaning being opposed to the second a contradictory effect is produced.

सखि मानं प्रिये धेहि लघुनामस्य मा गमः ।
भर्तुश्छन्दानुवर्तिन्यः प्रेम घ्नन्ति न हि स्त्रियः ॥ १० ॥

Tr. Oh friend! Do exhibit anger towards your lover. Do not become soft to him. Women who follow the wishes of their husbands do not forfeit their love.

उपासितगुरुत्वात्त्वं विजितेन्द्रियशत्रुषु ।
श्रेयःसु विनयाधानमधुनातिष्ठ केवलम् ॥ ११ ॥

Note:—Read श्रेयःसु instead of श्रेयसु where. श्रेयस्सु is the Loc. plural of श्रेयान् and means, "Those that are superior. Prose order:— त्वं विजितेन्द्रियशत्रुषु श्रेयस्सु उपासितगुरुत्वात् केवलं विनयाधानं आतिष्ठ.

Tr. It is enough if you now merely impose modesty on (those) superiors, who have conquered the enemies viz., the senses by their worship of (dovotion to) their preceptors.

Note:—Here because the superiors have subjugated thier senses the inoulcation of modesty to them is useless (व्यर्थम्).

यदभिन्नार्थमन्योन्यं तदेकार्थं प्रचक्षते ।
पुनरुक्तमिदं प्राहुरन्ये शब्दार्थभेदतः ॥ १२ ॥

Tr, Where two statements convey the same meaning it is a case of *Ekartha.* Some call this 'Repetition' and repetition may be of words and meanings.

Note:—*Cf.* Dandin's defimtion:—' अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते । अर्थतः शब्दतो वापि तदेकार्थं मतं यथा ॥ ' Parich. 3 verse 135.

न शब्दपुनरुक्तं तु स्थौल्यादत्रोपवर्ण्यते ।
कथमाक्षिप्तचित्तः सन्नुक्तमेवाभिधास्यते ॥ १३ ॥

Tr. The repetition of words is not set out because of its being very obvious. How could one repeat what he has said once if he should be of sound mind?

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।
यथाऽऽऽह गच्छ गच्छेति पुनरुक्तं न तद्विदुः ॥ १४ ॥

Tr. It is not the *Dosha* "Redundant" when the same word is repeated from the influence of Fear, Sorrow, Jealousy, etc., as (if one should say) "Go away" "Go away".

अत्रार्थपुनरुक्तं यत्तदेवैकार्थमिष्यते ।
उक्तस्य पुनराख्याने कार्यासंभवतो यथा ॥ १५ ॥

Tr. The dosha *Ekartha* is the repetition of the same meaning. No purpose is served by stating the same thing over again. Thus

तामुत्कमनसं नूनं करोति ध्वनिरम्भसाम् ।
सौधेषु घनमुक्तानां प्रणालीमुखपातिनाम् ॥ १६ ॥

Tr. The noise made by the rain falling from the clouds on the upper storeys of houses and discharged through the mouths of the spouts, makes her full of longing.

Note :—This example is not very clear. The meaning contained in उत्कमनसम् is not clearly repeated. Dandin's example 'उत्कामुन्मनयन्त्येते बालाम्' is clearer. If we have उत्कामुन्मनसं नूनं etc., it will be much more clear. Perhaps the repetition is in उत्क and मनसं for उत्कत्वम् is a mental quality and the word उत्काम् will mean "One of longing mind" and so the use of the word मनस् is unnecessary.

श्रुतेः सामान्यधर्माणां विशेषस्यानुदाहृतेः ।
अप्रतिष्ठं यदत्रैतज्ज्ञानं तत्संशयं विदुः ॥ १७ ॥

Tr. That state of mind is called "Doubt" in which after hearing certain common attributes (of two objects) but with no

differenciating quality set out, the mind feels unable to fix itself on any one of the two as the object that is meant.

Note :—O. L. reads अप्रतिष्ठं यदत्रेति which means "that idea is doubt which is not of the from 'It is only this'."

ससंशयमिति प्राहुस्ततस्तज्जननं वचः ।
इष्टं निश्चितये वाक्यं न वेत्रायेति तद्यथा ॥ १८ ॥

Tr. That speech is liable to the defect called "Doubt" where the words employed produce the above described state of mind provided that the object of the speaker is to produce a meaining which is certain not to create a doubt. It is as follows:-

Note:—I have translated the second half as above according to the view of Dandin on this point. See *Kavyadarsa* par. 3 v. 130. 'निर्णयार्थं प्रयुक्तानां संशयं जनयन्ति चेत् । वाचांसि दोष एवासौ ससंशय इति स्मृतः ॥"

व्यालवन्तो दुरारोहा रत्नवन्तः फलान्विताः ।
विषमा भूभृतस्तेभ्यो भयमाशु प्रमादिनाम् ॥ १९ ॥

Tr. Kings (Mountains) possess bad companions (snakes), are difficult of access (are difficult to climb), possess jems, have fruit are crooked (impenetrable). From them there arises fear to the careless.

Note:—Hemachandra in *Kavyanusasana* N. S. Ed., p. 279 quotes and explains this verse. He says दुरारोहाः when applied to a king means चिरकाल-प्रत्यासत्तिलाभाश्च This he quotes as a case of *Sasandeha* because the hearer is in doubt as to whether the verse refers to a king or to a mountain.

यथोपदेशं क्रमशो निर्देशोऽत्र क्रमो मतः ।
तदपेतं विपर्यासादित्याख्यातमपक्रमम् ॥ २० ॥

Tr. *Krama* (Orderly Statement) is that where the things attributed (*Nirdesa*) follow the order of the first statement (*Upadesa*). That (statement) which is devoid of the above because of transposition is *Apakrama* (Statement out of Order).

विद्धानौ किरीटेन्दू श्यामाभ्रहिमसच्छवी ।
रथाङ्गशूले बिभ्राणौ पातां वः शंभुशार्ङ्गिणौ ॥ २१ ॥

Tr. May *Siva* and *Vishnu*, protect you.—They who wear (respectively) a helmet and the moon who are (respectively) of the colour of the dark cloud and snow and carry the disk and the trident.

सूत्रकृत्पदकारेष्टप्रयोगाद्योऽन्यथा भवेत् ।
तमाप्तश्रावकासिद्धेः शब्दहीनं विदुर्यथा ॥ २२ ॥

Tr, That Dosha is called "Ungrammatical" in which words are used against the injunction of *Sutrakara* (Panini) and Padakara (Author of Padapatha). This is so because such use is not found (असिद्धेः) amongst the desciples of enminent teachors.

स्फुरत्तडिद्वलयिनो वितताम्भोगरीयसः ।
तेजस्तिरयतः सौरं घनान्पश्य दिवोऽभितः ॥ २३ ॥

Tr. Look at the clouds all round the sky which are encircled with flashing lightings—which are big with the water that distend them and which obstruct the effulgence of the sun.

Note:—The word तिरयतः is ungrammatical because तिरस् is an indiclinable ending in स् . (?)

यतिश्छन्दोधिरूढानां शब्दानां या विचारणा ।
तदपेतं यतिभ्रष्टमिति निर्दिश्यते यथा ॥ २४ ॥

Tr. That (composition) which is not in consonance with the enquiry regulating the use of words in metrical composition and regarding pauses (Caesurae) is called *Yatibhrashta*.

विद्युत्वन्तरतमालासितवपुष इमे
वारिवाहा ध्वनन्ति ॥ २५ ॥

Tr. These clouds which flash lightinings and which are dark as the *Tamala* trees are (making noise) thundering.

Note:—Here the Caesura falls between the अ and सि of असित which, being in the middle of a word, is faulty.

गुरोर्लघोश्च वर्णस्य योऽस्थाने रचनाविधिः ।
तन्न्यूनाधिकता वापि भिन्नवृत्तमिदं यथा ॥ २६ ॥

Tr. The defect "Wrong metre" consists in either the distribution in improper places of long and short letters (of long and short prosodial lengths) or of their absence or of their abundance. Thus:—

भ्रमति भ्रमरमाला काननेषून्मदासौ
विरहितरमणीकोऽर्हस्यद्य गन्तुम् ॥ २७ ॥

Tr. This garland of bees being intoxicated is roaming round the forest. You who are separated from your love should start now to go (to her).

Note:—This is addressed to a man who is separated from his love during winter. Here there is deficiency of two syllables. In the O. L. manuscript the reading is अर्हति त्वाद्य गन्तुम which if a correct reading would render the fault one consisting of the omission of one syllable. Further the verse then would be addressed to a lady.

कान्ते इन्दुशिरोरत्ने आदधाने उदंशुनी ।
पातां वः शंभुशर्वाण्याविति प्राहुर्विसंध्यदः ॥ २८ ॥

Tr. Let *Siva* and *Parvati* protect you—They two who wear (आदधाने) the two beautiful (कान्ते) and the two resplendant (उदंशुनी) Moon and Fore-head Gem (respectively). This is described as '*Visandhi*'.

Note:-Here there is no *Sandhi* between the final letter of the first word viz., ए and the first letter of the second word इ, because the former being the ending of a word in the dual number cannot unite with the succeeding vowel 'प्लुतप्रगृह्या अचि नित्यम्' 6—1—125 Panini. This kind of juxtaposition is repeated later on

n the same verse. Although not ungrammatical such a collocation of words is rhetorically a defect.

या देशे द्रव्यसंभूतिरपि वा नोपदिश्यते ।
तत्तद्विरोधि विज्ञेयं स्वभावात्तद्यथोच्यते ॥ २९ ॥

Tr. Whichever object is described as being produced in certain countries or as not being so produced, to describe the contrary as regards them is called as above (*Desavirodhi*).

मलये कंदरोपान्तरूढकालागरुद्रुमे ।
सुगन्धिकुसुमानम्रा राजन्ते देवदारवः ॥ ३० ॥

Tr. In the *Malaya* mountains by the side of whose caves the black *agaru* tree grows, the Deodars (trees) bend under the load of their fragrant blossoms.

Note:—Here the *Malaya* mountains are in the south within the tropics. Both *Agaru* and Deodar are Himalayan—extra tropical. All the trees will not grow in the same place as described.

षण्णामृतूनां भेदेन कालः षोढेव भिद्यते ।
तद्विरोधकृदित्याहुर्विपर्यासादिदं यथा ॥ ३१ ॥

Tr. Time is divided into six divisions by the six seasons. Transposition of the seasons is known as the defects 'Kalavirodhi'.

Note:—Transposition means the description of the peculiarities of one season as occuring in another.

उदूढशिशिरासारान्प्रावृषेण्यान्नभस्वतः ।
फुल्लाः सुरभयन्तीमे चूताः काननशोभिनः ॥ ३२ ॥

Tr. The mango trees being in full bloom brighten the forest and render fragrant the winter winds which carry cold spray.

Note:—The mangoes do not bloom in the rainy season.

कला संकलना प्रज्ञा शिल्पान्यस्याश्च गोचरः ।
विपर्यस्तं तथैवाहुस्तद्विरोधकरं यथा ॥ ३३ ॥

Tr. The word Kala includes both tecnnical knowledge and technical skill (i.e ,) proficiency in arts. A statement in violation of the rules governing them, is called " Kala-Virodhi " thus:—

Intro. to v. 34. The following is more or less in the nature of a guess. The ordinary scale is called *Shadjagrama* because the fundamental note in it is Shadja (स). The interval between the notes in this scale is fixed in a particular manner as shown in the following *Karika*:—चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः । द्वे द्वे निषद्गान्धारौ त्रिस्त्री रिषभधैवतौ ॥ Its meaning is this:— The notes *Shadja*, *Madhyama* and *Panchama* are the fourth sruti from the next preceding one ; Nishada and Gandhara are the second and Rishaba and Dhaivata are the third from their predecessors. Some *Ragas* employ scales in which the interval between the notes is different. Such varied notes get special names. Thus Nishada is kaisika or kakali Nishada and Gandhara is Sadharana or antaragandhara. The change in the above consists in shifting the position of the respective srutis one sruti higher. Thus if we shift Suddha-gandhara one sruti higher it is known as Sadharana-gandhara and shifting one sruti still further it is called Antaragandhara. This process is called Sadharani-karanam. There is another scale called Madhyama grama. In this Pa is related to its predecessor by an interval of three srutis—i. e., pa is brought one sruti down—not taken one sruti up. In this group if Ma is regarded as the fundamental note the pa corresponds to the Rishabha. This is described in the text as मध्यमोत्पीडितर्षभः. Thus it is clear that, as, in this scale, Pa is shifted one sruti lower it is not a case of Sadharani karanam; but still there are people who mistake it to be such. Their view is therefore कलाविरोधि.

ऋषभात्पञ्चमात्तस्मात्सषड्जं धैवतं स्मृतम् ।
अयं हि मध्यमग्रामो मध्यमोत्पीडितर्षभः ॥ ३४ ॥
इति साधारितं मोहादन्यथैवावगच्छति ।

Note:—The 5th case for the 1st two words given in the printed text has to be amended into the 1st case. The prose order then will be as follows:— पञ्चमः ऋषभः (भवति) तस्मात् (=पञ्चमात्) धैवतं सषड्जं स्मृतम् अयं हि etc.

Tr. The panchama becomes Rishabha (i. e , is separated by three notes from its predecessor) thereby making the Dhaivata similar to the Shadja (सषड्जम्=सडजसदृशम्). This is madhyama grama in which "pa" corresponds to Rishabha in relation to ma. This is sometimes mistaken as a case of Sadharitam.

अन्यास्वपि कालास्वेवमभिधेया विरोधिता ॥ ३५ ॥

Tr. In the case of other arts also, contradictions, should be similarly understood.

स्थास्नुजङ्गमभेदेन लोकं तत्त्वविदो विदुः ।
स च तद्व्यवहारोऽत्र तद्विरोधकरं यथा ॥ ३६ ॥

Tr, Those that are conversant with truth, divide the world into "Immovables" and "Movables". Here also, (i. e, in poetry) the world is of that nature. Divergence from it is as follows:—

तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।
प्रावर्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ ३७ ॥

Tr. Out of the ichor flowing from the cheeks of those elephants, there arose a frightful river whose torrent carried away elephants, horses, and chariots.

धावतां सैन्यवाहानां फेनवारि मुखच्युतम् ।
चकार जानुदघ्नाध्वान्प्रतिदिङ्मुखमध्वनः ॥ ३८ ॥

Tr. The froth issuing from the mouths of the galloping chargers made the path-ways in all directions knee-deep with water.

न्यायः शास्त्रं त्रिवर्गोक्तिर्दण्डनीतिं च तां विदुः ।
अतो न्यायविरोधीष्टमपेतं यत्तया यथा ॥ ३९ ॥

Tr. *Nyaya* consists of the sastras, of those that treat of the three paths. (Dharma, Artha, Kama) and also of king-craft. That which does not conform to the above is called '*Nyaya-virodhi*'. Thus:—

विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् ।
तस्यैव कृतिनः पश्चादभ्यधाच्चारशून्यताम् ॥ ४० ॥

Tr. Having described King *Vatsa* as desirous of conquest, and, as long sighted as the aged, to describe such a wise one as being devoid of spies is an example of this defect.

अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत्स स्वभूगतम् ॥ ४१ ॥

Tr. He (king *Vatsa*) did not realise the nature true of the false elephant which contained within itself a number of warriors, and which had for its mahout, *Salankayana*, although it had come to his own grounds.

यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥ ४२ ॥

Tr. If his ministers, to advance their own insterests had, neglected the king's (interests), then, their unwisdom (dullness) is wonderful; or perhaps they had no love for their king.

शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति कानुमा ॥ ४३ ॥

Tr. That the arrows discharged from a strong bow by enemies actuated by hatred will fall wide of the mark *viz.*, the vital parts, is very poor inference (this is ex. of *Loka-Virodhi*).

हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥ ४४ ॥

Tr, By this man has been killed, the brother, son, father, maternal uncle and nephew of me whose mind was overcome with rage.

Note:—This suggests an improbability. If so many had been attacked, it is more likely that the assailant was kiled—especially as the speaker (who must bee deemed to have been present) was overcome with rage.

अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥ ४५ ॥

Tr. How should so many people discharging in combat many a weapon at a single individual in the forest fail to destory him.

Note:—Both verses should be taken together. The improbability lies in the fact that a number of people were killed by a single individual in open combat although the latter were numerically strong, were enraged and must have retaliated.

नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः ॥ ४६ ॥

Tr. All hail to those learned men well versed in the *sastras* (*Nayavedinah*) who explain the poet's meaning as above, utterly ignoring science and human experience.

सचेतसो वनेभस्य चर्मणा निर्मितस्य च ।
विशेषं वेद बालोऽपि कष्टं किं नु कथं नु तत् ॥ ४७ ॥

Tr. Even a child is able to distinguish between a living forest elephant and a stuffed one. Is it difficult? How then does not it happen (i. e., such mustakee as those described above).

Note:—These verses relate to the following incident in the story of King Vatsa. The king of Ujjain had a daughter. He thought that no bride-groom would suit her except Vatsa. But Vatsa was his mortal enemy and could not be approached. So, he set about to find out a way of getting Vatsa into his power. Now Vatsa was very fond of hunting. One peculiar hunt in which he specially delighted was to entrap elephants by melody. A lute had been given to him by Vasuki. Its music had power to subdue elephants. The king of Ujjain knowing this, had a dummy elephant prepared in which he concealed a number of warriors under the command of his General Salankayana. By this device he decoyed Vatsa when unattended, deep into the forest, and when he was far away from his friends, the men inside came out and tried to capture him. But Vatsa was able to kill many of them, and keep them at bay. So unable to attack him in front, they assailed him from behind, captured him, and beat him. Vatsa then fell down in a swoon and was taken prisoner: This story is found in Katha Sarit Sagara II Lambaka IV Taranga. N. S. Edn., page 40) and in Brihat Katha Manjari, of Kshemendra (page 45 N. S. Edn.,) This is also the basis of Bhasa's Praijna Nataka edited by Ganapati Sastri in the Trivandrum Sanskrit series. In this drama Hamsa an attendant of King Vatsa narrates Vatsa's capture and in so doing adds this detail. When Vatsa woke up from his swoon his assailants ran away saying "This is the person who killed my brother, my son, etc. (See page 13 of the Drama. Tr. Sans series No. II. From this Mr. Sastri concludes that Bhamaha's reference is to this drama of Bhasa. P.V. KANE examines this question, notices many differences between these and Bhamaha's version and comes to the conclusion that the reference here must be to a some other version, for, there must have been numerous adaptations by various writers of this story (see P.V. KANE Intro to S. D. page 38-39.)

आगमो धर्मशास्त्राणि लोकसीमा च तत्कृता ।
तद्विरोधि तदाचारव्यतिक्रमणतो यथा ॥ ४८ ॥

Tr. *Agama* is constituted by the ***Dharma Sastras*** and the limitations (for conduct) prescribed therein. *Agama Virodhi* is being opposed to them, *i. e.*, being transgressions of them.

भूभृतां पीतसोमानां न्याय्ये वर्त्मनि तिष्ठताम् ।
अलंकरिष्णुना वंशं गुरौ सति जिगीषुणा ॥ ४९ ॥

अभार्येण संस्कारमन्तरेण द्विजन्मना ।
नरवाहनदत्तेन वेश्यावान्निशि पीडितः ॥ ५० ॥

Tr. *Vesyavan* (or a man who had in his keeping a *Vesya* or common-woman) was killed during night by *Naravahana* ***Datta***, a man who adorned a line of kings who had performed the *Soma* Sacrifice (drunk the *Soma*) and who followed the correct path. He was (himself) impelled with a desire for conquest while his father was alive, was not married and was a twice-born without the (necessary) ceremonies.

Note:—I am unable to trace the allusion in the above.

न दूषणायालमुदाहृतो विधि-
र्न चाभिमानेन किमु प्रतीयते ।
कृतात्मनां तत्त्वदृशां च मादृशो
जनोऽभिसंधिं क इवावभोत्स्यते ॥ ५१ ॥

Tr:—This work has not been composed for censuring others and nothing is set out (किमु प्रतीयते) out of vanity (अभिमानेन). How could one like myself even entertain in my mind (अवभोत्स्यते) the opinions of men of culture and knowlege.

CHAPTER V.

पञ्चमः परिच्छेदः ।

अथ प्रतिज्ञाहेत्वादिहीनं दुष्टं च वर्ण्यते ।
समासेन यथान्यायं तन्मात्रार्थप्रतीतये ॥ १ ॥

Tr. Hereafter are described the faults, **consisting of the** absence of *Pratijna* (conclusion) of *Hetu* **(middle term) etc.** The description will be short and will conform to *Nyaya* **(Logic)** the object being to give simply an idea of these.

प्रायेण दुर्बोधतया शास्त्राद्बिभ्यत्यमेधसः ।
तदुपच्छन्दनायैष हेतुन्यायलवोच्चयः ॥ २ ॥

Tr. Very largely the unintelligent are afraid of ***Sastras*** because of their difficulty. In order to persuade them **to learn,** this small collection of the logic of the middle term **(is composed).**

स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते ।
प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥ ३ ॥

Tr. Even *sastras* when mixed **with agreeable** poetry, are employed. Those who have first tasted honey are able to swallow (even) distasteful medicine.

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान्कवेः ॥ ४ ॥

Tr. Grammar is no grammar, meaning no meaning, **logic no** logic, art no art, if these do not subserve poetry—Oh the responsibility of the poet!

सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते ।
असाधारणसामान्यविषयत्वं तयोः किल ॥ ५ ॥

Tr. By *Pramanas* arise the ideas of Existence etc., and they (*Pramanas*) are of two kinds—*Pratyaksha* (direct perception and *Anuma* (inference). They embrace the (apprehension of) individuality and general characteristics.

Note:—There are two methods of conceiving objects viz., the conditioned (*Savikalpaka*) and the unconditioend (*Nirvikalpaka.*) The first i. e., the conditioned is a case where the object is viewed as possessing (say) a class attribute. Thus in the conception of a pot there is the particular object (i. e., the individual pot) and also the generic attribute of all pots. This is the *Samanya-Vishayatva* of the text. It is not however to be understood that the conditoning factor should always be a class attribute although it is generally so. To take an example *Sri Krishna* may be viewed in any of the following aspects.

1. As the possessor of a flute (वीणावान्)
2. As a *Gopa.*
3. As the dark one (श्यामोऽयम्)
4. As a singer (गायति)
5. and as *Govinda.* Now the conditioning or defining attribute

in each of the above is as follows—in No. 1 a substance (द्रव्य) the flute. In No. 2 a class attribute जाति. In No. 3 a quality (blackness). In 4. an action (singing) and in 5 a name. The first four are designated as *Samanya* in the above verse. No. 5 "name" constitutes a category of its own. Its exclusion from the group of *Samanyas* is indicated by the use of the expression नामजात्यादियोजनाम् in the next verse. The other kind of eonception (*Nishprakara*) is where an object is conceived merely as such i, e., as not involving any limitation or attribute. The said two methods of conception are produced by inference, also. In other words Direct Perception and Inference may give rise to either of the two kinds of *jnana.* When, on seeing the constellation *Krsittika* rise in the horizon one infers that *Rohini* is below the horizon it is a case of an individual object leading to an inference. In the stock example "there is fire because of smoke" the class attribute धूमवत्त्वम् is involved. The former is known as दृष्टविषयम् and सामान्यतोदृष्टम्. The above is taken from *Mana Meyodaya* of Narayana Bhatta No. 19. : Tr. Sans. series, pages 8, 9 and 26.

प्रत्यक्षं कल्पनापोढं सतोऽर्थादिति केचन ।
कल्पनां नामजात्यादियोजनां प्रतिजानते ॥ ६ ॥

Tr. Some people say that Direct Perception (*Pratyaksha*) is devoid of "*Kalpana*" because it involves an actual existence

and "*kalpana*" means the imputing of a name or class attribute etc.

Note:—In the *Shaddarsana Samuchchaya* page 9. (Chowkhamba Sanskrit Series), the following verse is given as constituting the opinion of Buddhists:- प्रत्यक्षं कल्पनापोढमभ्रान्तं तत्र बुध्यताम् and *Kalpana* is explained शब्दसंसर्गवती प्रतीतिः (a conception to which a name could be given). Sankara's *Sarvadarsana Sangraha* Madras Govt. Press Edn., page 15 has the following verse in expounding the *Vaibhashika* doctrine. बौद्धशास्त्रप्रमेयं तु प्रमाणं द्विविधं मतम-कल्पनापोढमभ्रान्तं प्रत्यक्षं कल्पना पुनः ॥ नामजातिगुणद्रव्यक्रियारूपेण पञ्चधा. Thus in the definition of *Pratyaksha* of the Bauddhas the epithet given is "*Abhrantam*." This means "devoid of illusion". What is divoid of illusion is what is real, i. e., Sadartha. So I have corrected the printed text from ततोऽर्थात् into सतोऽर्थात्. This amendation appears justifiable also from the use of the word सदर्थालम्बनम् in the verse following.

समारोपः किलैतावान्सदर्थालम्बनं च तत् ।
जात्याद्यपोहे वृत्तिः क्व क्व विशेषः कुतश्च सः ॥ ७ ॥

Tr. 'Imputing' (*Samaropa* called *Yojana* in the last sloka) is of this nature (or avails thus far). Direct perception has for its subject the Reality. So if direct perception excluded *Jati* (class attibutes) etc., where is existence? where is individuality? and where-from is the object itself?

Note:—The particle च means एव. The meaning of the above is this. According to the Buddhist that which is imputed समारोपित is unreal (भ्रान्तम्). Bhamaha first points out that what is called "imputing" is of the nature of attributing a name or quality. If such "imputing" is unreal then there could be no real direct perception at all, for, in the absence of attributes no object could be conceived even as existing. Therefore direct perception will be without a subject. This is a capital objection to the view of the Buddhist. This is referred in page 10 of *Shaddarsana Samuchchaya* mentioned in the previous note. The answer of the Buddhist to this as stated therein is as follows: – निरालम्बन एवायं but अनादिवितथवासनाप्रवर्तितो व्यवहाराभासः which means:—it is true that this direct perception involves nothing as substratum; but it is the effect of a useless but immemorial habit.

तदपोहेतु न तथा सिद्धा सा बुद्धिगोचरा ।
अवस्तुकं चेद्वितथं प्रत्यक्षं तत्त्ववृत्ति हि ॥ ८ ॥

Tr. In their absence the object (सा i. e., the व्यक्तिः) will not be the subject of a valid perception. If without an object, then, it (direct perception) will be futile, but, (as a matter of fact) direct perception involves a verity.

Note:—The purport is this. The essential of a valid Pratyaksha (i. e., not an illusion) is this,—That it serves an end, for example if you see something before you and conceive it to be a "pot" the validity or the reality of the perception is tested by at once trying to make use of it in some way as, for example, trying to carry water in it. If it serves the purpose it is called अर्थक्रियाकारि and is accepted by all schools (including Buddhist) as a valid object. This is referred to in the text by the words प्रत्यक्षं तत्त्वभाक्त हि. If however you the Buddhist should regard the name and attributes, as the result of *Bhranti* (illusion) then, in a valid perception the mind will not grasp the object as possessing them. In other words the "pot" can not be apprehended as a "pot" but merely as an object. Then no person will start any action, and so it follows that all perceptions will be barren of action i. e., futile; but actual experience shows that *Pratyaksha* is based on truth, for, it leads to action i. e., fruitful action.

Intro. to verse 9. The above argument viz., that there could be no valid direct perception if devoid of objects leads to a school of Buddhists who maintain the view contained in the first half of the next verse. The second half is the author's objection to it.

ग्राह्यग्राहकभेदेन विज्ञानांशो मतो यदि ।
विज्ञानमात्रसादृश्याद्विशेषोऽस्य विकल्पना ॥ ९ ॥

Tr. If you say that perception (विज्ञान) is composed of two parts namely the subject (*grahya*) and perception (*grahaka*) then, as these two, according to you, resemble only in being mere percepsions the difference that you impute to them is unreal.

अर्थादेवेति रूपादेस्तत एवेति न्यायत: ।
अन्यथा घटविज्ञानमन्येन व्यपदिश्यते ॥ १० ॥

Tr. By the principle that conceptions (for example conceptions of attributes etc.) spring from what is the object अर्थादेव it follows that *Rupa* (colour etc.,) can be produced only from the object (of cognition). Otherwise the idea of a pot may be supplanted with the attributes of something else.

Note:—The second half means that if in घटज्ञान what determines its individuality is rot what exists in the pot, then, the conception of a pot may have to be determined by the attribute of, say, a cloth. In other words on seeing an object, which really is a pot if *its* attributes do not enter into its conception (as the Buddhist says) then there is nothing to present the object from appearing as something else.

त्रिरूपाल्लिङ्गतो ज्ञानमनुमानं च केचन ।
तद्विदो नान्तरीयार्थदर्शनं चापरं विदुः ॥ ११ ॥

Tr. There are three kinds of *Lingas* (middle terms). Knowledge resulting from them is *Anumana* (inference). Some are of opinion t at it is also *Anumana* where those people that are experienced in it (तद्विदः) perceive a thing as invariably associated with another.

Note:—The *lingas* are केवलान्वयि केवलव्यतिरेकि and अन्वयव्यतिरेकि.

विविधास्पदधर्मेण धर्मी कृतविशेषणः ।
पक्षस्तस्य च निर्देशः प्रतिज्ञेत्यभिधीयते ॥ १२ ॥

Read विवादास्पदधर्मेण prose order :- विवादास्पदधर्मेण कृतविशेषणः धर्मी पक्षः

Tr. *Paksha* is that which is stated as the locus of the disputed *Dharma*. When that and the subject are exhibited as related it is Partijna.

Note:—Ex. of *Paksha* पर्वतो वह्निमान् वा न वा Ex. of *Pratijna* पर्वतो वह्निमान्.

तदर्थहेतुसिद्धान्तसर्वागमविरोधिनी ।
प्रसिद्धधर्मा प्रत्यक्षबाधिनी चेति दुष्यति ॥ १३ ॥

Tr. The *Doshas* of *Partijna* are of the following kinds (1) *Tadartha virodhini*. (2) *Hetu virodhini*. (3) ***Siddanta vi.*** (4) *Sarvagama vi.* (5) *Prasiddha-dharma vi.* (6) ***Pratyaksha badhini.***

तयैव हि तदर्थस्य विरोधकरणं यथा ।
यतिर्मम पिता बाल्यात्सूनुर्यस्याहमौरसः ॥ १४ ॥

Tr. That *dosha* is called *Tadartha virodhini* in which the meaning of the *Pratijna* stultifies itself *Eg.*—I am the son born out of the loins of a *Sanyasin* who was such from his boyhood.

अस्त्यात्मा प्रकृतिर्वेति ज्ञेया हेत्वपवादिनी ।
धर्मिणोऽस्याप्रसिद्धत्वात्तद्धर्मोऽपि न सेत्स्यति ॥ १५ ॥

Tr. The *Dosha Hetvapavadini* is of some such form as this "*Atma* exists or *Prakriti* exists". As the *Dharmins* i. e., *Atma* and *Prakriti* of this (inference) are unknown any quality inherent in them cannot be known lit. are not available.

Note:—The form of the Syllogism will be like this "*Atma* (or *Prakriti*) exists because it is (say) eternal; now, unless the attribute "Being eternal" is found in *Atma* or *Prakriti* no inference is possible. Now, ex-hypothesi *Atma* is unknown. Therefore no attribute of it can be known. This is illustrated in the next verse by taking "sound" as an instance.

शाश्वतोऽशाश्वतो वेति प्रसिद्धे धर्मिणि ध्वनौ ।
जायते भेदविषयो विवादो वादिनोर्मिथः ॥ १६ ॥

T. It is only where the subject of inference viz, Sound is well-known that disputes as to whether it is eternal or transient can arise.

Note:—Logicians say that "sound" is transient being produced and destroyed. *Mimamsakas* say it is enternal. Bhamaha's opinion seems to be, that no dispute of this nature is justifiable because neither party knows the real nature of "sound".

स्वसिद्धान्तविरोधित्वाद्विज्ञेया तद्विरोधिनी ।
कणभक्षो यथा शब्दमाचक्षीताविनश्वरम् ॥ १७ ॥

Tr. That is called *Siddhanta-virodhini* which conflicts with the tenet of one's own school; as if a follower of Kanada should, say "sound is indestructible.

सर्वशास्त्रविरुद्धत्वात्सर्वागमविरोधिनी ।
यथा शुचिस्तनुस्त्रीणि प्रमाणानि न सन्ति वा ॥ १८ ॥

The printed text has च सन्ति वा.

Tr. That *dosha* is *Sarvagama-virodhini* which conflicts with the conclusions of all sciences. Thus:—(1) Body is pure or (2) There are only three *Pramanas* or *Pramanas* do not at all exist.

Note—That the body is impure is accepted by all sastras. The second example is also in conflict with all schools. For:—*Nastikas* accept only one *Pramana*, *Vaiseshikas* and *Buddhas* two, *Naiyayikas* four *Mimamsakas* and *Vedantins* six and *Pauranikas* eight. The statement that no *pramanas* exist conflicts in a greater degree with all schools.

आकुमारमसंदिग्धधर्मोहितविशेषणा ।
प्रसिद्धधर्मेति मता श्रोत्रग्राह्यो ध्वनिर्यथा ॥ १९ ॥

Tr. *Prasiddha-Dharma* is that which has been recognised by all from childhood, without any doubt, as possessing certain attributes e. g., "sound is capable of being apprehended by the ear."

Note:—It is a canon of Logicians that if the thing postulated is already known to exist in the *Paksha*, there is no room for inference.

प्रत्यक्षबाधिनी तेन प्रमाणेनैव बाध्यते ।
यथा शीतोऽनलो नास्ति रूपमुष्णः क्षपाकरः ॥ २० ॥

Tr. That is *Pratyaksha-badhini* in which the suggested inference is stultified by itself (i. e., by *Pratyaksha*) Eg. Fire is cold; (fire) has no colour; or the moon is hot. तेन प्रमाणेन = प्रत्यक्षप्रमाणेन.

Intro. to 21. Up till now the defects of *Pratijna* were illustrated. Hereafter those of the *Hetu* are taken up.

सन्द्धयोः सदृशे सिद्धो व्यावृत्तंस्तद्विपक्षतः ।
हेतुस्त्रिलक्षणो ज्ञेयो हेत्वाभासो विपर्ययात् ॥ २१ ॥

Tr. (1) The hetu (middle term) must be understood as possessing the following three attributes. It must exist (in the Paksha) as per both disputants. (2) It must exist in the illustrative example. (3) It must exist not in the contradictory example. Conflict with any of the above conditions gives rise to *Hetvabhasa*.

Note:—Condition No. 1 is explained in verse 22 below as *Hetu* which according to both the disputants exists in the *Paksha* in question. No. 3 is explained in verse 24. In the stock example 'there is fire because there is smoke' the illustrative example is the 'hearth'; because it contains the *Sadhya* indisputably. The contradictory example is the lake explained in verse 25 below. The difference between *Parapaksha* and *Vipaksha* should be noted. The former means the view of the opponent. The latter is however an object in which the *Hetu* does not exist at all.

सन्द्वयोरिति यः सिद्धः स्वपक्षपरपक्षयोः ।
अभिन्नलक्षणः पक्षः फलभेदादयं द्विधा ॥ २२ ॥

Tr. That is called "existing as per both" which is found in the *Paksha* as per the views of both the disputants. *Paksha* though the same according to both differs however with reference to the result.

Note:—(फलभेदादयं द्विधा = साध्यभेदात्) i. e., although both the disputants admit the middle term in the *Paksha* they arrive at different results; one saying that the *Sadhya* exists in the *Paksha* and the other that that it does not. The difference results in this fashion. One says that as per *Hetu* the conclusion reached is (for example) that fire exists. The other says that the conclusion reached is that it does not.

Intro:—The following verse says that there should be no divergence as to the *Hetu* existing in the *Paksha*.

परपक्षानुपादानं तद्वृत्तेश्चानुदाहृतौ ।
कथमन्यतरासिद्धहेत्वाभासव्यवस्थितिः ॥ २३ ॥

Tr. If you do not accept the *Hetu* as subsisting in the *Paksha* of the other (i. e., opponent) it will amount to your not accepting his Paksha (as a *Paksha* at all) otherwise how could any question at all arise, as to whether a particular *Hetu* is a psuedo-hetu (*Hetvabhasa*).

Note:—The परपक्षानुपादानम् consists in not admitting that the *Hetu* exists in the *Paksha* in question as well as in the *para-paksha*. The च implies that it exists in the *sa-paksha*. Second half means how could there be (हेत्वाभासत्वम्) in what is (असिद्ध) as per either. That is—how could any discussion arise as to whether the *Hetu* is an invalid one (or otherwise) unless both agree that it exists in the *Paksha* of both.

Intro The next *Sloka* explains (सदृशे सिद्धः) in verse 21 ante.

साध्यधर्मानुगमतः सदृशस्तत्र यश्च सन् ।
अन्योऽप्यसावेक इव सामान्यादुपचर्यते ॥ २४ ॥

Tr. The illustrative example is so called because it has the same *Sadhya Dharma* as the *Sadhya* in question. The *Sadhya dharma* resides in that (i. e., *Sadrisapaksha*) and in this also i. e., the *Paksha* in question. These though individually different are analogically treated as indentical because of the possession of a common attribute.

Note:—The similar *Paksha* (सदृशः पक्षः) is that in which the *Sadhya Dharma* in question exists. In the stock example "the Smoke" is the *Dharma*. The hearth is the illustrative example सदृशः पक्षः=सपक्षः for in that the Smoke exists. The word च indicates that it must exist in the *Paksha* also. So the *Dharma* existing in the 'hearth' should exist in the 'mountain' also. Now this doubt arise :—'the smoke in the hearth is individually a different entity, from the Smoke that exists in the latter. The reply (in the second half of the verse) is, that both the individuals are considered by analogy as identical because of the common attribute (धूमत्वम्)

विपक्षस्त्वसदृशो व्यावृत्तस्तत्र यो ह्यसन् ।
इति द्वयैकानुगतिर्व्यावृत्तिर्लक्ष्मसाधुता ॥ २५ ॥

Tr. *Vipaksha* is that which does not resemble it. (तत् i. e., *Paksha*.) That (*Hetu*) is clearly dissociated (व्यावृत्तः) which does not exist in it (i. e., in *Vipaksha*). Thus there are two factors, (1) existance of both in one and (2) dissociation in the other. Both the factors constitute the correctness of the definition.

Note:—विपक्षः is साध्यधर्माननुगत. i. e., say ह्रदः. 'यः तत्र असन् सः व्यावृत्तो हि'. As the *dharma* viz. Smoke does not exist in it, it is called व्यावृत्तः। इति = thus द्वयस्य (वह्निधूमयोः) एकानुगतिः = Being found together in one place viz., महानसे) एकव्यावृत्तिः = Not being found together in the same place as in the lake (is) लक्ष्मसाधुता = correctness of the definition.

साध्यसाधनधर्माभ्यां सिद्धो दृष्टान्त उच्यते ।
तद्विपर्ययतो वापि तदाभस्तदवृत्तितः ॥ २६ ॥

Tr. A *Drishtanta* is that in which both the *Sadhya* and *Sadhana* (*Hetu*) are found. Or it may also consist in the absence (*Viparyaya*) of both. The pseudo-example (तदाभः) consists in not having it (hetu) at all.

Note:—In the stock example the hearth constitutes the *Drishtanta* and both 'fire' and 'smoke' exist in it. The *Drishtanta* may also be an object in which the absence of fire may be followed by the absence of smoke. The pseudo-example may be of this form "where there is absence of smoke there is absence of fire."

साध्येन लिङ्गानुगतिस्तदभावे च नास्तिता ।
ख्याप्यते येन दृष्टान्तः स किलान्यैर्द्विधोच्यते ॥ २७ ॥

Tr. Some say that Drishtanta is two-fold. That by which the co-existence of "*Sadhya*" with "*Linga*" is proved and also that by which the absence of the *Linga* in the absence of the *Sadhya* is proved.

Note:—साध्येन लिङ्गानुगतिः येन ख्याप्यते स दृष्टान्तः (यथा महानसः) तदभावे च (=साध्याभावेच) लिङ्गस्य नास्तिता येन ख्याप्यते सोऽपि दृष्तन्तः

दूषणं न्यूनताद्युक्तिर्न्यूनं हेत्वादिनाथ च ।
तन्मूलत्वात्कथायाश्च न्यूनं नेष्टं प्रतिज्ञया ॥ २८ ॥

Tr. Deficiency (lit. objection) arises when the absence etc. (of some essential factor) is pointed out. Deficiency may arise by the absence of 'hetu' etc., also. As a logical disputation katha consists of these (viz., *Pratijna*, *Hetu* and Drishtanta) the omission of any one of them results in "Deficiency."

Note:—I have corrected the दूषणन्यूनता of the printed text into दूषणं न्यूनता.

जातयो दूषणाभासास्ताः साधर्म्यसमादयः ।
तासां प्रपञ्चो बहुधा भूयस्त्वादिह नोदितः ॥ २९ ॥

Tr. There are a group of apparent defects described as *Jatisama* etc., Their varieties are many and they are not described here because of their number.

Note:—*Sutra* (1) of the V Adh. I Ahnika of *Gautama sutra* sets out *Jatisama* i. e., Their sub-divisions are explained at p. 229 of the *Gautama Nyaya* Sutras Cal. Edn.

अपरं वक्ष्यते न्यायलक्षणं काव्यसंश्रयम् ।
इदं तु शास्त्रगर्भेषु काव्येष्वभिहितं यथा ॥ ३० ॥

Tr. The definition of logic (*Nyaya*) as understood in *Karaya* is different and will be described later. It is set out in *Karyas* which are permeated by *Sastras*. Thus:—

अथ नित्याविनाभावि दृष्टं जगति कारणम् ।
कारणं चेन्न तन्नित्यं नित्यं चेत्कारणं न तत् ॥ ३१ ॥

Note:—Verse 31 is an illustration of an argument in *Kavya* which differs from that of the *Sastras*.

Tr. In the every day world the cause is known as both eternal and invariably associated (with the effect). However, if a thing is a Cause, it cannot be eternal and if eternal, cannot be a Cause.

लक्ष्मप्रयोगदोषाणां भेदेनानेन वर्त्मना ।
संधादिसाधनं सिद्ध्यै शास्त्रेषूदितमन्यथा ॥ ३२ ॥

Tr. The above exposition of *Pratijna* (संधा) ect., involving many varieties having reference to Lakshman (definition) *Prayoga* (employment) and Dosha (defect) is based on the views of *Sastras* which constitute one set of views.

Note:—The अनेक of the printed text has been altered into अनते. The word अन्यथा means that this is one set of views. The other set of views' entertained by those versed in *Kavyas* is referred to in the next verse, by repeating the word *Anyatha* therein.

तज्ज्ञैः काव्यप्रयोगेषु तत्प्रादुष्कृतमन्यथा ।
तत्र लोकाश्रयं काव्यमागमास्तत्त्वदर्शिनः ॥ ३३ ॥

Tr. Those that understand the nature of these things describe them differently in the composition of *Kavyas*. Of the two, *Karya* refers to wordly things and *Sastras* refer to truth.

असिसंकाशमाकाशं शब्दो दूरानुपात्ययम् ।
तदेव वापीसिन्धूनामहो स्थेमा महार्चिषः ॥ ३४ ॥

Tr. The sky is of the colour of the sword (Steel-blue). This sound comes from a distance. The same may be said of wells, or of oceans. Again "Oh! the stability of the Great Lights (of the Universe).

Note:—Here the colour of being steel-blue is attributed to the sky which is its essential cause (*samavayi-karana*). Similarly the action (*kriya*) of coming from a distance is attributed to sound. Again the colour (blue) may be attributed to water whether in the well or in big masses as the Ocean. This kind of usage is permissible in *Kavyas*. But this is all incorrect according to the *Sastras*. For, the sky has no colour; the colour of water is white; sound being the quality of (*Akasa*) cannot have action (*kriya*) and the Great Lights viz., the Sun, the Moon, the Planets and the stars are not eternal, as they are destroyed at each *Pralaya*.

रूपादीनां यथा द्रव्यमाश्रयो नश्वरीति या ।
इष्टकार्याभ्युपगमं प्रतिज्ञां प्रतिजानते ॥ ३५ ॥

Tr. Statements like these "Substance is the support of colour". "Colour is transient." These i. e., statements involving what one desires to postulate are called *Pratijna*.

Note:—The words "नश्वरीति या" require amendment.

धर्मार्थकामकोपानां संश्रयात्सा चतुर्विधा ।
जरामेष विभर्मीति प्रतिज्ञाय पितुर्यथा ।
तथैव पुरुणाभारि सा स्याद्धर्मनिबन्धनी ॥ ३६ ॥

Tr. *Pratijna* is of four kinds. Based upon connection with duty, wordly gain, love, or anger. *Pratijna* involving *Dharma* is like this:—Puru having vowed that he will bear the old age of his father, did so.

उपलप्स्ये स्वयं सीतामिति भर्तृनिदेशतः ।
हनूमता प्रतिज्ञाय सा ज्ञातेत्यर्थसंश्रया ॥ ३७ ॥

Tr. The example of a *Pratijna* that has reference to wordly advantage is furnished by the case of *Hanuman*, who, discovered Sita, after having vowed, under the orders of his master, that he will find her.

आहरिष्याम्यमूमद्य महासेनात्मजामिति ।
कृत्वा प्रतिज्ञां वत्सेन हृतेति मदनाश्रया ॥ ३८ ॥

Tr. King *Vatsa* vowed thus:—" I shall bring this (damsel) the daughter of *Mahasena* and did so. This is a case of a *partijna* that has its origin in love.

Note:—The allusion is to a well-known episode in the story of King *Vatsa*. See *Katha Sarit Sagara* N. S. Ed. Page 37.

भ्रातुर्भ्रातृव्यमुन्मथ्य पास्याम्यस्यासृगाहवे ।
प्रतिज्ञाय यथा भीमस्तच्चकारावशो रुषा ॥ ३९ ॥

Tr. *Bhima* vowed " I shall crush into pulp the enemy of my brother in battle and drink his blood "; and he did so when transported with rage.

कार्योऽन्यत्र प्रतिज्ञायाः प्रयोगो न कथंचन ।
परित्यागश्च कर्तव्यो नासां चतसृणामपि ॥ ४० ॥

Tr. Except in those four cases a vow should not be made. Vows of these four kinds should not be abandoned.

Intro. *Dharmanibandhani* etc., have been illustrated above. Hereafter four kinds of *Dharma-Virodhinis* are illustrated:

प्रायोपवेशाय यथा प्रतिज्ञाय सुयोधनः ।
राज्याय पुनरुत्तस्थाविति धर्मविरोधिनी ॥ ४१ ॥

Tr. *Duryodhana* having resolved upon dying by slow starvation, abandoned the resolve and came back for the sake of his kingdom. This is violation of *Dharma*.

Note:—The above relates to the episode found in *Mahabharata Vanaparvan Adhyayas* 248 to 251 see pages 634-643 of Roy's Edn. Shortly stated the story is as follows:—*Duryodhana* was defeated by the *Gandharva Chitrasena*, was taken prisoner and was carried before the *Pandavas*. Overcome with shame, he resolved to die of starvation and took a solemn vow to that effect. The powers of the underworld intervened, raised a spirit by a sacrifice and got *Duryodhana* brought before them They then advised him to give up his vow which he did easily, prompted by avarice

आहूतो न निवर्तेऽहं द्यूतायेति युधिष्ठिरः ।
कृत्वा संधां शकुनिना दिदेवेत्यर्थबाधिनी ॥ ४२ ॥

— **Tr.** *Arthabadhini* (Pratijna) is illustrated by the case of *Yudhisthira* having resolved not to refuse if called upon to play at dice and his doing so with *Sakuni*.

Note:—The allusion is to a story related in *Mahabharata, Sabha Parvan, Adhyaya* 58. *Vidura* is sent to invite *Yudhisthira* to attend the opening of a *Sabha* constructed by *Duryodhana* In reply to *Vidura* the king says "I have no desire to play with the dice unless called upon by *Sakuni* boldly in the presence of all. If he does so I should respond. Such is my firm resolve. The second half of verse 16 in the above context is as follows:— आहूतोऽहं न निवर्ते कदाचित्तदाहितं शाश्वतं वै व्रतं मे ।' See Roy's Ed. p. 131 of the Mahabharata.

अद्यारभ्य निवर्त्स्यामि मुनिवद्व्रचनादिति ।
पितुः प्रियाय यां भीष्मश्चक्रे सा कामबाधिनी ॥ ४३ ॥

Tr. *Kamabadhini Pratijna* is illustrated by the case of *Bhishma* who following his Sire's behest, and, to please him, resolved that he will, from the date of his resolve, continue to live like a *Muni*, i. e., one who abandons wordly pleasures.

अत्याजयद्यथा रामः सर्वक्षत्रवधाश्रयाम् ।
जामदग्न्यं युधा जित्वा सा ज्ञेया कोपबाधिनी ॥ ४४ ॥

Tr. *Rama* made the son of *Jamadagni* abandon his resolve to kill all *Kshatryas* having conquered him in battle. This is *Kopabadhini*.

अथाभ्युपगमप्राप्तिः संधाभ्युपगमाद्विना ।
अनुक्तमपि यत्रार्थादभ्युपैति यथोच्यते ॥ ४५ ॥

Tr. Hereafter are illustrated cases of achievements without a corresponding resolve. Though not expressly set out it (resolve) is gatherable from the context.

किमिन्द्रियद्विषा ज्ञेयं को निराक्रियतेऽरिभिः ।
को वा गत्वरमर्थिभ्यो न यच्छति धनं लघु ॥ ४६ ॥

Tr. What is realised (known) by one who has conquered the *Indryas?* (The question suggests *Brahman* as being realised by such a one). Who is overcome by foes? (Ans–the weak man). Who does not easily part with even a small portion of his wealth although its nature is to be always in transit (Ans–the miser).

किमत्ययं तु यः क्षेपः साकर्यं दर्शयत्यसौ ।
हेतुस्त्रिलक्ष्मैव मतः काव्येष्वपि सुमेधसाम् ॥ ४७ ॥

Tr. 1st half:– not clear.
2nd half:—The learned state that in kavyas also the *Hetu* is charactrised by three signs or peculiarities.

अन्वयव्यतिरेकौ हि केवलावर्थसिद्धये ।
यथाऽभितो वनाभोगमेतदस्मि महत्सरः ॥ ४८ ॥

Tr. Even *Kevalanvayin* and *Kevala-vyatirekin* are useful in arriving at a result. Ex. All round this forest, there is a big lake.

Note:—The word एतत् must be taken to refer to the lake the certainty of whose existence is so strong that it is referred to as directly visible.

कूजनात्कुररीणां च कमलानां च सौरभात् ।
अन्यधर्मोऽपि तत्सिद्धिं संबन्धेन करोत्ययम् ॥ ४९ ॥

Tr. By the out-cries of the birds known as *Kurari* and by the smell of the lotus, which, though the attirbutes of something else are capable of leading to this inference (viz.,) the existence of the lake because of their (birds etc.,) connection with it (lake).

Note:—You infer the lake, from the birds and the lotus which are connected with it.

धूमादभ्रंकषात्साग्निः प्रदेशस्यानुमामिव ।
अपृथक्कृतसाध्योऽपि हेतुश्चात्र प्रतीयते ॥ ५० ॥

Tr. From seeing a column of smoke reaching to the skies we infer that a particular place has fire. In such cases the *Hetu* suggests a *Sadhya* which is not dissociated from something else (i. e., is associated with another).

अन्वयव्यतिरेकाभ्यां विनैवार्थगतिर्यथा ।
दीप्रदीपा निशा जज्ञे व्यपवृत्तदिवाकरा ॥ ५१ ॥

Note:—Here the object is " a place with fire." The Sadhya, fire, is not dissociated from something viz., the place.

Tr. There are cases in which the meaning results even without affirmative or negative concommitance. " Night became devoid of the Sun because of its brilliant lamps."

Note:—Here the brilliant lamps are not the cause of the dis-appearance of the sun though so described.

हेतुः प्रदीप्रदीपत्वमपवृत्तौ रवेरिह ।

Tr. In the above example many bright lamps are set out as the cause of sun-set.

Note;—Although it is not so in reality, in poetry, it may be so described.

तस्यापि सुधियामिष्टा दोषाः प्रागुदितास्त्रयः ॥ ९२ ॥
अज्ञानसंशयज्ञानविपर्ययकृतो यथा ।
काशा हरन्ति हृदयममी कुसुमसौरभात् ॥ ९३ ॥

Tr. The three kinds of *Dhoshas* described already are understood by the wise as applying to this also. The *Hetu* in poetry may be based upon ignorance, doubt, or contradiction. Thus,—Reeds overpower one's heart by the smell of its flowers.

Note:—The flowers of reeds have no smell. So this is an ex. of ignorence. The *Doshas* already mentioned (प्रागुदिताः) possibly refer to verse 91 *ante* which are also applicable in addition to those mentioned in this verse.

अपामभ्यर्णवर्तित्वाद्देते ज्ञेयाः शरारवः ।
असौ शुक्लान्तनेत्रत्वाच्चकोर इति गृह्यताम् ॥ ९४ ॥

Tr. These objects are to be understood as harmful because they are found near the water. Let this bird be understood as *Chakora* because of the white corners of its eyes.

Note:—Objects are not harmful merely because they are found near the water for ex. take the water snake. So if one should say "This creature is harmful because it is near the water:" we have to investigate if really it is harmful. So this is a case of a *Hetu* which is involved in a doubt. The bird *Chakora* has not the colour white at the corners of the eye. Therefore the *Hetu* leads to a contrary inference. This is ex. of the contradictory *Hetu*.

तुल्यजातावदृष्टत्वात्साधयत्यचकोरताम् ।
उक्तस्यार्थस्य दृष्टान्तं प्रतिबिम्बनिदर्शनम् ॥ ९५ ॥

Tr. As "white corners of eyes" are not found in other birds of the same genus this *Hetu* leads to a contrary inference viz., that the bird is not a *Chakora*. The exhibition of a similar object to the thing described is called ***Drishtanta***.

Note—The second half of the above verse raises the following questions. Why not call cases of *Upamana* as cases of inference. For an *upama* may be expressed thus:— मुखं चन्द्रसदृशम् meaning but without stating आह्लादकत्वात्.

ननूपमानुमैवास्तु न हेत्वनभिधानतः ।
साध्यसाधनयोरुक्तिरुक्तादन्यत्र नेष्यते ॥ ९६ ॥

Tr. If you say let these be cases of inference we say "No" because the *Hetu* is not exhibited. It is not desireable to understand (by implication) the existence of *Sadhya* and *Sadhana* except in cases where they are so expressly stated.

मुखं पद्ममिवेत्यत्र किं साध्यं किं च साधनम् ।
इति प्रयोगस्य यथा "कलावपि भवानिह ।
श्रेयान्वृद्धानुशिष्टत्वात्पूर्वे कार्तयुगे यथा" ॥ ९७ ॥

Tr. In the Ex. "The face is like the lotus" which is *Sadhya* which is *Sadhana?* Similarly in the statement "Just as the ancients were great in *Kritayuga* because they were taught by those that followed the *Veda* so, you, now in the Kaliyuga are eminent, because, you have been similarly taught."

Note:—Here the form of the statement is closely parallel to a syllogism but really it is nothing but a simile.

यत्र दृष्टान्तमात्रेण त्यज्येते साध्यसाधने ।
तमाहुः शुद्धदृष्टान्तं तन्मात्राविष्कृतेर्यथा ॥ ९८ ॥

Tr. Pure Ex. *Suddhadrishtanta* is that in which the example alone is exhibited; and the *Sadhya* and the *Sadhana* are abandoned. It is called so, because only the similar objects are exhibited.

"भरतस्त्वं दिलीपस्त्वं त्वमेवैलः पुरूरवाः ।
त्वमेव वीर प्रद्युम्नस्त्वमेव नरवाहनः ॥ ९९ ॥

कथमेकपदेनैव व्यज्येरन्नस्य ते गुणाः ।"
इति प्रयुञ्जते सन्तः केचिद्विस्तरभीरवः ॥ ६० ॥

Tr. "You are *Bharata*. You are *Dilipa, Ila* and *Pururavas.* You alone are *Pradyumna* (also) *Naravahana.* How could one

describe (make manifest) your (great) qualities by the use of a single word." Some great ones employ language like the above being afraid of prolixity.

पदमेकं परं साधु नार्वाचीननिबन्धनम् ।
वैपरीत्याद्विपर्यासं कीर्त्तेरपि करोति तत् ॥ ६१ ॥

Tr. Even the employment of a single word provided it is not new-fangled and is grammatical is meritorious (साधु) If it is otherwise it changes (one's) reputation itself (into the contrary).

अहृद्यमसुनिर्भेदं रसवत्त्वेऽप्यपेशलम् ।
काव्यं कपित्थमामं यत्केषांचित्सदृशं यथा ॥ ६२ ॥

Tr. That *Karya* which is unpleasing and difficult to analyse is ugly though it may possess *Rasa*. The composition of some people is like the unripe wood apple. Thus:—

प्रजाजनश्रेष्ठवरिष्ठभूभृ-
च्छिरोर्चिताङ्घ्रेः पृथुकीर्त्तिधिष्ण्य !
अहिन्नपद्मस्य जलारिधाम्न-
स्तवैव नान्यस्य सुतस्य वृत्तम् ॥ ६३ ॥

Tr. Oh King ! the achievements of your son are similar to yours, and not to those of any one else.—You who are the Lord of your subjects whose feet are worshiped by the heads of powerful kings. You who are the abode of wide fame. You who are:—

अंशुमद्भिश्च मणिभिः फलनिम्नैश्च शाखिभिः ।
फुल्लैश्च कुसुमैरन्यैर्वाचोऽलंकुरुते यथा ॥ ६४ ॥

Tr. A composition is adorned by intorducing suitable descriptions of brilliant jems, trees weighed down by fruits and also by blossoming flowers etc., thus:—

शुभमरकतपद्मरागचित्रे
सफलसपल्लवभूरिचारुवृक्षे ।
बहुकुसुमविभूषिते स तस्थौ
सुरमुनिसिद्धयुते सुमेरुपृष्ठे ॥ ६५ ॥

Tr. He resided on the slope of the mountain *Sumeru* which was variegated by fine emeralds, rubies etc., and with trees bearing plenty of fruits and tender leaves; and which was adorned by various flowers and was also the place of abode of *Devarishis* and *Siddhas*.

तदेभिरङ्गैर्भूष्यन्ते भूषणोपवनस्रजः ।
वाचां वक्रार्थशब्दोक्तिरलंकाराय कल्पते ॥ ६६ ॥

Tr. Similarly ornaments, gardens and flowers may them selves be adorned by their appropriate parts. The employment of words or meanings in a fashion out of the ordinary enures to the beauty of the statement.

विरुद्धपदमस्वर्थं बहुपूरणमाकुलम् ।
कुर्वन्ति काव्यमपरे व्यायताभीप्सया यथा ॥ ६७ ॥

Tr. Others compose *Kavyas* consisting of contradictory words, of inteligent meanings and of words employed merely to fill up (the metre) and also of difficult words; their object being to lengthen the composition.

एलातक्कोलनागस्फुटवकुलवताचन्दनस्पन्दनाढ्यः
सक्काकर्पूरचक्रागरुकमनशिलाध्यामकाव्यासतीरः ।
शङ्खव्रानाकुलान्तास्तितिमिमकरकुलाकीर्णवीचीप्रतानो
दध्रे यस्याम्बुराशिः शशिकुमुदसुधाक्षीरशुभ्रां सुकीर्त्तिम् ॥ ६८ ॥

Tr. The ocean bore (on its bosom his fair fame which resembled in whiteness the moon, the white lily, the nector, and the milk,—the ocean whose shores were covered with the trees

of the following descriptions cardamons &c. whose edges were burdened with heaps of conches—the expanses of whose waves thronged with fishes like *Timi*, *Makara* etc.

इति निगदितास्तास्ता वाचामलंकृतयो मया
बहुविधकृतीर्दृष्ट्वान्येषां स्वयं परितर्क्य च ।
प्रथितवचसः सन्तोऽभिज्ञाः प्रमाणमिहापरे
गुरुतरधियामरवाराधं मनोऽकृतबुद्धिभिः ॥ ६९ ॥

Tr. Thus have many figures of speech been set out by me after consulting various kinds of treatises by others and also after myself bestowing thought. The authority to decide about this (i. e., its correctness etc.,) are the great ones of well-known merit in letters. True it is, that people of limited capacity cannot please those of accomplished intellect.

CHAPTER VI.

षष्ठः परिच्छेदः ।

सूत्राम्भसं पदावर्तं पारायणरसातलम् ।
धातूणादिगणग्राहं ध्यानग्रहबृहत्प्लवम् ॥ १ ॥

धीरैरालोकितप्रान्तममेधोभिरसूयितम् ।
सदोपभुक्तं सर्वाभिरन्यविद्याकरेणुभिः ॥ २ ॥

नापारयित्वा दुर्गाधममुं व्याकरणार्णवम् ।
शब्दरत्नं स्वयंगम्यमलं कर्तुमयं जनः ॥ ३ ॥

Note:—One manuscript reads the last line, as containing the word गमम्यलं. This may be due to the transposition of two letters म and म्य by a clerical error. The reading of the last line has been altered accordingly. The prose order will be अपारयित्वा स्वयं गम्यं कर्तुमयं जनो नालम्.

Tr. This person (i. e., the student) will not be able to make his own the gem which is the word unless he succeeds in crossing the unfathomable Ocean of grammar:—an ocean whose waters consist of rules (sutras), whose whirlpools are words, whose bottom (bed rock) consists in frequent recapitulations—an ocean which further is infested with alligators in the shape of roots and Unadis;—the float to cross which is constituted by constant thought i. e., study; whose shores are visible only to the brave; which is also hated by fools; and in whose water are always found disporting the she-elephants known as the other sciences.

तस्य चाधिगमे यत्नः कार्यः काव्यं विधित्सता ।
परप्रत्ययतो यत्तु क्रियते तेन का रतिः ॥ ४ ॥

Tr. One desirous of producing a *Karya* should direct his endevours towards its acquisition (i.e., of grammar). What pleasure is there in that which is composed as the result of another's knowledge.

नान्यप्रत्ययशब्दा वागाविभाति मुदे सताम् ।
परेण धृतमुक्तेव सरसा कुसुमावली ॥ ५ ॥

Tr. A composition depending for its accuracy on (the author's) faith in another, does not please the good, Just as a garland (no doubt) fresh but worn and discarded by another.

मुख्यस्तावदयं न्यायो यत्स्वशक्त्या प्रवर्तते ।
अन्यसारस्वता नाम सन्त्यन्योक्तानुवादिनः ॥ ६ ॥

Tr. That a composition should be once's own is a rule of fundamental importance. Those that merely repeat what another has stated are surely persons of (mere) vicarious learning.

प्रतीतिरर्थेषु यतस्तं शब्दं ब्रुवते परे ।
धूमभासोरपि प्राप्ता शब्दताऽन्यानुमां प्रति ॥ ७ ॥

Tr. Some people define a word as that by which the idea or knowledge of a thing is produced. In that case "smoke" and

"light" should be called words (as the former suggests the fire and the latter makes all things visible.)

नन्वकारादिवर्णानां समुदायोऽभिधेयवान् ।
अर्थप्रतीतये गीतः शब्द इत्यभिधीयते ॥ ८ ॥

Tr. Surely that is called a word which is a collection of letters like अ etc., having a meaning and uttered (गीतः) with the object of producing (such) meaning (in another)—(or which is ordained to have a meaning by convention).

प्रत्येकमसमर्थानां समुदायोऽर्थवान्कथम् ।
वर्णानां क्रमवृत्तित्वान्न्याय्या नापि च संहतिः ॥ ९ ॥

Tr. How could a collection of letters produce a meaning when each individual letter has no meaning? Nor can a collection of letters be called a word for in a real word the letters are in a fixed order, i. e., if you transpose the letters you may still call it a collection (संहतिः) but there will be no meaning.

न चापि समुदायिभ्यः समुदायोऽतिरिच्यते ।
दारुभित्तिभुवोऽतीत्य किमन्यत्सद्म कल्प्यते ॥ १० ॥

Tr. Further there is no such entity as a "collection" apart from its components. Is there a thing called a 'house' different from the timber, the wall and the ground?

तस्मात्कूटस्थ इत्येषा शाब्दी वः कल्पना वृथा ।
प्रत्यक्षमनुमानं वा यत्र तत्परमार्थतः ॥ ११ ॥

Tr. Therefore this creation of yours viz., *Kutastha* is purely a word—juggle, and is useless. That only is truth to the proof of which there is either direct perception or inference.

शपथैरपि चादेयं वचो न स्फोटवादिनाम् ।
नभःकुसुममस्तीति श्रद्दध्यात्कः सचेतनः ॥ १२ ॥

Tr. The words of those who maintain the existence of a *Sphota* can not be accepted even if backed by their oaths. Which man of sense will beleive that flowers exist in the sky i. e., without support?

इयन्त ईदृशा वर्णा ईदृगर्थाभिधायिनः ।
व्यवहाराय लोकस्य प्रागित्थं समयः कृतः ॥ १३ ॥

Tr. For the transaction of human affairs originally there was some such compact like this:—So many letters of such and such kinds shall denote such and such meanings.

स कूटस्थोऽनपायी च नादादन्यश्च कथ्यते ।
मन्दाः सांकेतिकानर्थान्मन्यन्ते पारमार्थिकान् ॥ १४ ॥

Tr. That which is called *Kutastha* is described as indestructible and as different from sound. The dull-witted think that meanings which are the result of convention constitute fundamental truths.

विनश्वरोऽस्तु नित्यो वा संबन्धोऽर्थेन वा सता ।
नमोऽस्तु तेभ्यो विद्वद्भ्यः प्रमाणं येऽस्य निश्चितौ ॥ १५ ॥

Tr. Let the connection between the 'meaning' which is eternal (सता) and the 'word' be eternal or transient. Let our thanks be to those wise ones who are the authority in the truth of this matter.

Note:—The word निश्चितौ is the seventh singular of निश्चितिः (certainty).

अन्यापोहेन शब्दोऽर्थमाहेत्यन्ये प्रचक्षते ।
अन्यापोहश्च नामान्यपदार्थापाकृतिः किल ॥ ॥ १६ ॥

Tr. Others maintain that a word denotes its meaning by excluding others (अन्यापोह). This exclusion of others clearly is the exclusion of other meanings.

Note:—The second half has been corrected as per hints given in the printed text. The word अपाकृतिः is equal to अपाकरणम् = driving away; 'removal;'

'rejection.' The word *Apoha* is a technical word current among a certain section of the followers of—*Saugatas*. Their view is this: The word "Cow" cannot designate each individual, for, then, there is no limit to its significance. Nor can it denote a quality or *Dharma*; for that being a भावपदार्थ is according to them transient—lasting only for a second. So the meaning of the word really consists in अतद्व्यावृत्तिः i. e., the rejection of every object other than the object cow (See Kane's Notes to Sahitya-Darpana Chap. 2 p. 42).

यदि गौरित्ययं शब्दः कृतार्थोऽन्यनिराकृतौ ।
जनको यदि गोबुद्धेर्मृग्यतामपरो ध्वनिः ॥ १७ ॥

Tr. If the word 'cow' exhausts its function by merely excluding from the meaning of the word objects which are not cows, then, you will have to go about in search of a sound (word) which will create in you the idea (some thing affirmative) of a cow i. e., the object intended to be expressed by the word.

अर्थज्ञानफलाः शब्दा न चैकस्य फलद्वयम् ।
अपवादविधिज्ञाने फले चैकस्य वः कथम् ॥ १८ ॥

Tr. Words have for their function (fruit) the production of meaning. How can one (word) have two fruits i. e., meanings? To you (वः) how can there be two fruits viz., अपवाद (differentiation) and विधि (affirmation) for one word (एकस्य)?

Intro. That the above view viz., "differentiation first and affirmation next" is contrary to ordinary experience is set out below.

पुरा गौरिति विज्ञानं गोशब्दश्रवणाद्भवेत् ।
येनागोप्रतिषेधाय प्रवृत्तो गौरिति ध्वनिः ॥ १९ ॥

Tr. As soon as the word 'cow' is uttered there is first produced the idea (something affirmative) of the cow. It is by this (or after, or, from this) that the word becomes capable of excluding things other than cows.

Note:—The point is that you cannot exclude "non-cows" unless you know at first what cows are.

वर्णभेदादिदं भिन्नं वर्णाः स्वांशविकल्पतः ।
के शब्दाः किं च तद्वाच्यमित्यहो वर्त्म दुस्तरम् ॥ २० ॥

Tr. This (the word) is diversified because of the diversity of letters. They themselves differ on account of the differences in their constitution. Further the enquiry as to what are words and what are meanings constitutes an interminable enquiry.

द्रव्यक्रियाजातिगुणभेदात्ते च चतुर्विधाः ।
यदृच्छाशब्दमित्यन्ये डित्थादिं प्रतिजानते ॥ २१ ॥

Tr. Words are of four kinds based on the differences of their meanings which may be an 'object' 'action' 'class name' or 'quality'. Some put forward (proper) names as *Dittha* etc., as having meanings and call them यदृच्छाशब्दाः i. e., artificial names.

Note:—The word यदृच्छा splits into या इच्छा and becomes यदृच्छा in compounding. It belongs to the group of irregular words—मयूरव्यंसकादयः. It means ' by the force of one's own desire or will '

नानाभाषाविषयिणामपर्यन्तार्थवर्तिनाम् ।
इयत्ता केन वाऽमीषां विशेषादवधार्यते ॥ २२ ॥

Tr. The limit to words, it is not possible to fix, for they are found in many languages and refer to endless meanings. Who can fix a limit to them and by means of what peculiarity.

वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः ।
प्रयोक्तुं ये न युक्ताश्च तद्विवेकोऽयमुच्यते ॥ २३ ॥

Tr. What follows consists in differentiation between words which can properly be used in poetical language and those which cannot be so used.

नाप्रयुक्तं प्रयुञ्जीत चेतःसंमोहकारिणम् ।
तुल्यार्थत्वेऽपि हि ब्रूयात्को हन्ति गतिवाचिनम् ॥ २४ ॥

Tr. Although the same meaning can be expressed by (two) words do not use that (word) which is not in common use and which produces only confusion in the mind. Who will use the verb '*Hanti*' in the sense 'goes' or 'walks'?

Note:—The root हन् is ordained both in the sense of 'to kill' and 'to walk'; but the latter is not employed in usage. It is curious that *Vagbhata* (*Kavyanusasana*, N. S. Ed. p. 21) Rudrata (*Kavyalankara*, N. S. Ed. 69) and Mammata—all use this word in the sense of 'to go' as an example of the *Dosha Asamartha*.

श्रोत्रादि न तु दुर्बोधं न दुष्टादिमपेशलम् ।
ग्राम्यं न पिण्डीशूरादि न डित्थादिमपार्थकम् ॥ २९ ॥

Tr. (Do not employ) difficult words like *Srowtra* etc., nor harsh words known as *Dushtas*, nor vulgar words like *Pindisura* (a cake-hero), nor meaningless words like *Dittha*.

Note:—I have ventured to translate the first half as above to tally with the second half which consists of a general statement and an example. All rhetoricians agree that technical words are out of place in a poetical compostion. If the 1st word can be taken to be misprint for श्रौत्र we get a better meaning. The word श्रोत्रिय means one who has learned the vedas. In the sense of श्रोत्रियत्वम् we may add the tern घन् then श्रोत्रिय+घन्. The य is elided by श्रोत्रियस्य यलोपश्च, अण् added and the 1st vowel takes वृद्धि goving श्रौत्रम्. This is a word whose meaning is difficult to get at; hence दुर्बोधम्.

नाप्रतीतान्यथार्थत्वं धात्वनेकार्थतावशात् ।
न लेशज्ञापकाकृष्टं "संहति" " ध्याति" वा यथा ॥ ३६ ॥

Tr. Because roots have various meanings, do not employ words out of their ordinary meaning. Nor words of contrary meanings, nor words like *Samhati* and *Dhyati* whose accuracy is based on '*lesa*' (hints) or (*Jnapaka*).

Note:—The word '*lesa*' means a 'hint' and '*Jnapaka*' is something brought into recollection by something else. i. e., a meaning which you do not readily connect with a word but is the result of connection with another word or meaning. It sometimes happens that the use of a word has got to

be justified not directly from the rules of grammar but by hints furnished here and there or by actual use by authoritative grammarians which is suppossed to have been done to remind others that such usage is permissible. Words of those kinds should not be employed.

न शिष्टैरुक्तमित्येव न तन्त्रान्तरसाधितम् ।
छन्दोवदिति चोत्सर्गान्न चापि च्छान्दसं वदेत् ॥ २७ ॥

Tr. Nor may you employ words merely because persons of authority have used them; nor technical words explained in other sciences (or possibly found in other than *Panini's* grammar.) Nor words used in the *Vedas* because of the general rule छन्दोवत् सूत्राणि भवन्ति, nor words peculiar to the *Vedas*.

क्रमागतं श्रुतिसुखं शब्दमर्थ्यमुदीरयेत् ।
अतिशेते ह्यलंकारमन्यं व्यञ्जनचारुता ॥ २८ ॥

Note:—The prose order of the second half is as follows:— व्यञ्जनचारुता अन्यमलङ्कारमतिशेते हि.

Tr. The words that we employ should have been handed down by usage, should be pleasant to the ear, should have (a well-established) meaning. Verily, the beauty of agreeable consonants is far superior to other *Alankaras*.

सिद्धो यश्चोपसंख्यानादिष्ट्या यश्चोपपादितः ।
तमाद्रियेत प्रायेण न तु योगविभागजम् ॥ २९ ॥

Tr. As a rule you may have recourse to words got by *Upasankhyana* or *Ishti* but not to words got by *Yogavibhaga*.

Note:—The word *Upasankhyanam* technically indicates the *Varttikas*. These are supplementary to Panini's *Sutras*. The *Varttikas* end with the word *Upasankhyanam*. The word *Isnti* is used to denote the views of the great commentator Patanjali. There are some grammatical forms which cannot be directly evolved from Panini's rules. To justify those forms grammarians split the rules into two parts sometimes. This is called "*Yogavibhaga.*"

इयं चन्द्रमुखी कन्या प्रकृत्यैव मनोहरा ।
अस्यां सुवर्णालंकारः पुष्णाति नितरां श्रियम् ॥ ३० ॥

Tr. This damsel, with a face like the Moon, is, by nature beautiful. In her, ornaments of gold increase intensely the beauty:

वृद्धिपक्षं प्रयुञ्जीत संक्रमेऽपि मृजेर्यथा ।
मार्जन्त्यधररागं ते पतन्तो बाष्पबिन्दवः ॥ ३१ ॥

Tr. In the case of root "*Mrij*" employ the form with '*vridhi*' although both forms are permissible. The tears falling down wash off the colour of your lips.

Note:—The root '*Mrij*' in the present tense takes '*Vriddhi*' compulsorily before strong terminations beginning with a consonant. Before terminations beginning with a vowel (even though weak) it takes *Vriddhi* optionally. See 'मृजेर्वृद्धिः' (7–2–14) and its *Varttika* 'क्ङित्यजादौ वा.'

सरूपशेषं तु पुमान्स्त्रिया यत्र च शिष्यते ।
यथाह वरुणाविन्द्रौ भवौ शर्वौ मृडाविति ॥ ३२ ॥

Tr. In the case of compounds in which one only of many similar words remains after compounding, employ only forms that result by the rule पुमान्स्त्रिया (1–2–67) e. g. forms like वरुणौ, etc.,

Note:—By the rule 'सरूपाणाम्—' (1–2–64) compounds are formed in which only one of those that combine survives after compounding. One of such cases is the result of the rule पुमान्स्त्रिया (1–2–67) Bhamaha allows only forms produced by the second of the above rules.

यथा पटयतीत्यादि णिच्प्रातिपदिकात्ततः ।
णाविष्ठवदितीष्ट्या च तथा कृशयतीत्यपि ॥ ३३ ॥

Tr. Just as the termination णिच् after a base gives the form पटयति so evolved the form कृशयति by the Ishti-rule णाविष्ठवत्.

Note:—The rule 'तत्करोति तदाचष्टे' (*Ganasutra* '04) means as follows:- After words in the accusative case add the termination णिच् when the sense is 'to do' or 'to speak'. Thus we get घटं करोति = घटयति, पटुमाचष्टे = पटयति.

These forms Bhamaha accepts. Again there is a rule which provides that when the termination णिच् is added the changes appropriate to the addition of इष्ठन् take place on some occasions 'प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवच्च' Ganasutra 203). Thus we get forms like कृशं करोति = क्रशयति.

प्रयुञ्जीताव्ययीभावमदन्तं नाप्यपञ्चमी ।
तृतीयासप्तमीपक्षे नालुग्विषयमानयेत् ॥ ३४ ॥

Tr. Employ words that are adverbial in their meanings (*Avyayibhavas*) if they end in short अ. Do not employ *Avyayibhavas* if they are not in the fifth case (i. e., If there are two forms one of which is in the fifth case employ such form only). In cases where forms in the third or seventh case are possible, do not employ a form which has not been the subject of an elision.

Note:— नालुग्विषयमानयेत् is a round about way of saying लुग्विषय should be employed. *Avyayibhavas* (Indeclinables) are compounds which are adverbial in their meanings. E. G., अधिलङ्कम् = Towards *Lanka* and अधिहरि = Towards *Hari*. Bhamaha's preference is for such compounds which end in short अ when two forms are possible. There are compounds that have more than one form, E. g., बहिर्वनम् or बहिर्वनात्. Again by Pan. 2—4—84 some *Avyayibhavas* end in the third or seventh case terminations. E. g., उपकुम्भेन or उपकुम्भे and also the form उपकुम्भम्.

तिष्ठद्गुप्रभृतौ वाच्यौ नक्तंदिवसगोचरौ ।
यथा विद्वानधीतेऽसौ तिष्ठद्गु च वहद्गु च ॥ ३५ ॥

Tr. Among the group तिष्ठद्गु one may employ words implying 'night' or 'day'. For example—This learned man studies, both when the cows rest and the bulls carry.

Note:—There are a number of adverbs which Panini puts into the group referred to in the rule 'तिष्ठद्गुप्रभृतीनि च' (2—1—17). Some of them refer to time i. e , day or night. Thus तिष्ठद्गु means तिष्ठन्ति गावो यस्मिन्काले— time when the cows take rest (lit. sit—therefore the time of milking). Again वहद्गु means वहन्ति गावो यस्मिन्काले = time when the bulls carry. Bhamaha allows from this group only such words as refer to time.

शिष्टप्रयोगमात्रेण न्यासकारमतेन वा ।
तृचा समस्तषष्ठीकं न कथंचिदुदाहरेत् ॥ ३६ ॥
सूत्रज्ञापकमात्रेण वृत्रहन्ता यथोदितः ।

Tr. Do not employ a word formed by compounding a word in the 6th case with another ending in the termination *trich* merely because such use follows those of *Sishtas* (authors), or because it is according to the views of *Nyasakara;* as when the word *Vritrahanta*' was employed following the implication of the *Sutrakara*.

Note:—(1) The termination तृच् is ordained by *Panini* 3—1—133 in the sense of doer. By Panini 2-2-15 this termination is prohibited from combining with a noun in the sixth case. So Bhamaha is simply setting out the net result of the two *sutras*. It does not appear that Panini has used the word वृत्रहन्ता. The third line of the text may be based upon the possibility of Panini having employed words similar to वृत्रहन्ता. The correct form of this word is वृत्रहा and none else. See Vamana's K. A. S. (Vani Vilas Edn p. 170 sutra 25). (2) On the question of who this *Nyasakara* is see P. V. Kane's intro. to S. D. P. XXXV and XXXVI; also Trivedi's intro. *Pra. Rnd* p. XXXV. Their conclusion is that the work referred to here is not the commentary of that name on *Kasikavritti*, but some other grammatical work referred to by Bana in his *Harshacharita*.

अकेन च न कुर्वीत वृत्तिं तद्गमको यथा ॥ ३७ ॥

Tr. Nor should one use a word which is compounded of the termination *Aka* and a word in the sixth case. E.g., *Tadgamakah* (=*Tasya gamakah*).

Note—Both these verses appear merely to reproduce the meaning of the rule 'तृजकाभ्यां कर्तरि' Panini 2—2—15.

पञ्चराजीति च यथा प्रयुञ्जीत द्विगुं स्त्रियाम् ।
नपुंसकं तत्पुरुषं पुरुहूतसभं यथा ॥ ३८ ॥

Tr. Among *Drigu* Compounds, those that are of the feminine gender eg. the expression '*Pancharaji*' may be used; so also may be employed *Tatpurusha* compounds which are of the neuter gender, as '*Puruhutasabham*'.

Note:—See as to *Tatpurusha* compounds that became neuter see Pan. (2–4–19) *et seq*.

सर्वेभ्यश्च भृशादिभ्यो वदेल्लुप्तहलं यथा ।
प्रियोन्मनायते सा ते किं शठाभिमनायसे ॥ ३९ ॥

Tr. Out of the group *Bhrisadi* all forms in which the consonants have been elided are acceptable, E. g., That lady-love of yours (*Priya*) is full of longing You wicked man! why do you become anxious?

Note:—By Pan. 3–1–13 the final consonants in this group of words are elided. E. g., असुमनाः सुमना भवति=सुमनायते. In this the स् of सुमनस् is elided.

तृतीयैकवचः षष्ठ्यामामन्तं च वदेत्क्विपि ।
यथोदितं बलभिदा सुरुचां विद्युतामिव ॥ ४० ॥

Tr. When you have to employ words formed by the termination *Krip* use such forms as are in the third case singular and sixth case plural. E. g , the word (*Balabhida*' (=by *Indra*) and '*Surucham vidyutam*' (=of bright lightnings).

Note:—The termination क्विप् is added to roots to form nouns. The termination itself completely vanishes. Thus the second member of बलभिद् is formed thus. In the sense of भिनत्ति (breaks or destroys) we employ भिद्+क्विप्=भिद् which is a noun meaning 'destroyer'. Bhamaha prefers the third case singular and the sixth plural. That Bhamaha had a fine ear is clear. For by violating this rule Mammata achieved an inimitable discord of sound in काव्यं यशसेऽर्थकृते'.

असन्तमपि यद्वाक्यं तत्तथैव प्रयोजयेत् ।
यथोच्यतेऽम्भसा भासा यशसामम्भसामिति ॥ ४१ ॥

Tr. Where a word ends in '*As*' the above rule should be followed in its use. Thus you may say '*Ambhasa*' '*Bhasa*' or '*yasasam*,' '*Ambhasam*' etc.

पुंसि स्त्रियां च क्स्वन्तमिच्छन्त्यच्छान्दसं किल ।
उपेयुषामपि दिवं यथा न व्येति चारुता ॥ ४२ ॥

Tr. (Authoritative writers) allow in the masculine and feminine genders the use of words ending in the termination *Krasu* even in secular language provided that the beauty is not impaired. e.g., '*Upeyusham api divam*' (=even to those desirous of reaching the *svarga*).

Note:—Panini has three rules 'छन्दसि लिट्' 3—2—105, लिटः कानज्वा' 3—2—106, 'क्वसुश्च' 3—2—107. The result of these rules is that words ending in the termination क्वसु can only be employed in the *Vedas*. But poets use them in secular writings also, *c. f.* Kalidasa 'तं तस्थिवांसं नगरोपकण्ठे' also 'श्रेयांसि सर्वाण्यधिजग्मुषस्ते'. Bhamaha is of this view. His example is from *Parished* I verse 6 *antea*.

इभकुम्भनिभे बाला दधुषी कञ्चुकं स्तने ।
रतिखेदपरिश्रान्ता जहार हृदयं नृणाम् ॥ ४३ ॥

Tr. A damsel tired of sexual dalliance wearing her cloth over her breast (which was) big like the head of an elephant, attracted the hearts of all men.

शबलादिभ्योऽतितरां भाति णिज्विहितो यथा ।
बलाकाः पश्य सुश्रोणि घनाञ्छबलयन्त्यमूः ॥ ४४ ॥

Tr. The termination *nich* shines very well when used after words like *sabala* etc., as in 'Look oh! fair-hipped one, the cranes make the clouds parti-coloured.

Note.—Here the word शबलयन्ति has a causal meaning='makes the cloud variegated'. In the verse that follows the same termination is used in its ordinary sense.

शिशिरासारकणिकां सहशस्ते तु गङ्गवत ।
संबीजयति सुश्रोणि रतिखेदालसेक्षणाम् ॥ ४५ ॥

Note:—The *sloka* contains apparently some misprints. If ammended thus it may be translated— 'शिशिरासारकणिकाविकिरस्ते तरङ्गवत् संवीजयति etc.,' The Tiruvadi manuscript reads सद्वशस्तेतु गाङ्गवत्.

Tr. They (=ते) the clouds) fan you, the fair-hipped one (whose eyes look tired) by the cold spray particles as by the waves.

Note:—In the emendation (कणिकाविकिरः) means कणिका विकिरन्तीति.

एवं णिचः प्रयोगस्तु सर्वत्रालंकृतिः परा ।

Tr. The employment of *nich* as pointed out above conduces to great beauty in all cases.

लिङ्गत्रयोपपन्नं च ताच्छील्यविषयं णिनिम् ॥ ४६ ॥

Note:—The word प्रयुञ्जीत is understood.

Tr. Words ending in the termination णिनि in the sense of ताच्छील्य (=of the same quality or characteristic) are also beautiful in all the three genders.

तस्या हारी स्तनाभोगो वदनं हारि सुन्दरम् ।
हारिणी तनुरत्यन्तं कियन्न हरते मनः ॥ ४७ ॥

Tr. Her attractive breasts, her lovely face, her fine figure —how much do they not attract one's mind !

Note:—The root हृ with the termination णिनि in the sense mentioned above is exhibited in this verse in all the three genders हारी, हारि and हारिणी.

ताच्छील्यादिषु चेष्यन्ते सर्व एवात्र नादयः ।
विशेषेण च तत्रेष्टा युच्कुरज्वरजिष्णुचः ॥ ४८ ॥

Tr. All terminations beginning with the letter न and employed in the sense of *Tachchhilya* are acceptable. Among them the specially desireable ones are those ending in the terminations *yuch*, *kurach*, *varach* and *ishnuch*.

क्तिन्नन्तं च प्रयुञ्जीत संगतिः संहतिर्यथा ।
शाकारौ जागुरिष्टौ च जागर्या जागरा यथा ॥ ४९ ॥

Tr. Employ also words ending in the termination क्तिन्. e. g., *Sangatih, Samhatih.* The terminations *sa* and *a* may be employed after the root *jagri* giving forms like *jagarya* and *jagara* (wakefulness; keeping awake).

Note:—These two forms are evolved by the *varttika* 'जागर्तेरकारो वा' attached to *sutra* 'इच्छा' (3—3—101) Pan. The meaning is that श or अ may come after the root जागृ giving the above forms.

उपासनेति च युचं नित्यमासेः प्रयोजयेत् ।

Prose order:—'आसेः' नित्यं युचं प्रयोजयेत (e. g.,) 'उपासना' इति.

Tr. After the root अस् employ always the termination *yuch.* e. g., *Upasana.*

ल्युटं च कर्तृविषयं देवनो रमणो यथा ॥ ५० ॥

Tr. Employ also words ending in the termination *lyut* in the sense of doer. e. g. *Devanah,* (gambler) *Ramanah* (lover).

Note:—The same termination ल्युट् is employed in other senses than that of 'doer' e. g , 'भावे ल्युट्'. abstract noun दानम्; 'करणे' (instrument) यानम् ; 'अधिकरणे' आसनम्. It is doubtful if Bhamaha rejects these forms because he here refers to the sense of 'agent' only.

अणन्तादपि ङीविष्टो लक्ष्मीः पौरंदरी यथा ।
अञ्महारजनाल्लाक्षारोचनाभ्यां तथा च ठक् ॥ ५१ ॥

Tr. The termination ङीप् added to a word ending in अण् is acceptable. e. g., 'पौरंदरी' (लक्ष्मीः)=(the wealth of *Indra*). Similarly the termination अञ् after the word महारजन ; in the same manner ठक् after the words लाक्षा and रोचना.

Note:—By 'तेन रक्तं रागात्'—(*Panini* (4-2-1) the termination अण् is ordained in the sense of 'coloured thereby' i. e., by the substance denoted by the base. It's varttika हरिद्रामहारजनाभ्यामञ् ordains अञ्, giving the forms हारिद्रम् (coloured by turmeric) and माहारजनम् (coloured by saffrom). Panini, ordains ठक् after लाक्षा (lac and रोचना (a kind of yellow pigment; ox-bile) by (4-2-2).

ड्मतुबिष्टं च कुमुदाच्चेयं भूः कुमुद्वती ।
ठक् चापि तेन जयतीत्याक्षिकः शास्त्रिको यथा ॥ १२ ॥

Tr. The termination *dmatup* is acceptable when used after the word *kumuda* as in 'इयं भूः कुमुद्वती'=This place is full of the flower kumuda (a species of white lily opening at night). Also the termination ठक् when used in the sense of 'तेन जयति'(=is victorious or glorious thereby) e. g., आक्षिकः (victorious by dice), शास्त्रिकः (glorious by arms).

Intro. Panini ordains certain *Taddhita* terminations in the context beginning with the governing rule 'तस्मैहितम्,' (5—1—5). In the same context there is the rule 'सर्वपुरुषाभ्यां णढञौ' (5—1—10) which means—after the words सर्व and पुरुष the termination ण and ढञ् respectively may be used in the sense of the governing rule i. e., 'favourable to'. The *varttika* 'सर्वाण्णो वेति वक्तव्यम्' makes the termination optional after सर्व. So when ण is not added we add छ by the governing rule 'प्राक् क्रीताच्छः' (5—1—1). Thus we get two forms सार्व and सर्वीय.

हितप्रकरणे णं च सर्वशब्दात्प्रयुञ्जते ।
ततश्छमिष्टचा च यथा सार्वः सर्वीय इत्यपि ॥ १३ ॥

Tr. In the context devoted to "favourable thereto" the termination ण is also used after the word सर्व. By the *varttika* (इष्टचा) the termination छ also may be added after सर्व. Thus giving सार्व and सर्वीय.

Intro.. In the sense of *Bhava* by rule 'तस्य भावस्त्वतलौ' (5—1—1) the terminations त्व and तल् are ordained. Again by 'पृथ्वादिभ्य इमनिज्वा.'

(5—1—122) an option is allowed after पृथ्वादि. Thus we get the forms पटुत्वम्, पटुता and पटिमा. Bhamaha's leaning seems to be towards the last form.

वदेदिमनिजन्तं च पटिमा लघिमा यथा ।

Tr. Use words ending in termination इमनिच् e.g., पटिमा (cleverness) लघिमा (lightness).

विशेषेणेयसुन्श्लिष्टो ज्यायानाप कनीयसीम् ॥ ५४ ॥

Tr. Words ending in termination 'ईयसुन्' are particularly agreeable as in the example 'ज्यायान्' आप 'कनीयसीम्'.

Note:—Panini (5—3—57) ordains the terminations तरप् and ईयसुन् after a noun when the meaning is 'detatched from' or 'separated from' (i. e., from the object denoted by the word). Thus when expressing the meaning "of the two, this is superior," we have प्रशस्य+ईयसुन्. Then by Pan. 5—3—61 and 6-4-160 we get the form ज्यायस्. Similarly अल्प+ईयसुन्. Then by 5-3-64 we get the form कनीयस्.

द्वयसज्दघ्नचाविष्टौ प्रमाणविषयौ यथा ।
जानुदघ्नी सरिन्नारीनितम्बद्वयसं सरः ॥ ५५ ॥

Tr. Where "measure" is the meaning, words ending in the terminations द्वयसच् and दघ्नच् are acceptable. For example 'The river reaches up to the knees and the pond goes up to a woman's waist (*posteriors*).

Note:—By Pan. (5—2—37) the above two forms are evolved. There is another form possible by the same rule by adding the term. मात्रच् which apparently has not Bhamaha's approval.

मतुप्प्रकरणे ज्योत्स्नातमिस्राशृङ्गिणादयः ।
इनच्च फलबर्हाभ्यां फलिनो बर्हिणो यथा ॥ ५६ ॥

Tr. In the context relating to the use of the term मतुप्. the forms ज्योत्स्ना, तमिस्रा, शृङ्गिण् etc., are allowed. The term

इनच् when coming after the word फल or बर्ह as in the forms फलिनः बर्हिणः.

Note:—The first half referring to मतुप् refers to a context in which a large number of forms is allowed. e. g., ऊर्जस्विन्, गोमिन् etc. All these forms are apparently included in the word आदि of the text. The second half refers to the *Varttika* 'फलबर्हाभ्यामिनच्च'. The च in the *Varttika* lets in other terminations also, giving forms like फलवत्, फलिन्.

इनिः प्रयुक्तः प्रायेण तथा ठंश्च मनीषिभिः ।
तत्रापि मेखलामालामायानां सुतरां मता ॥ ९७ ॥

Tr. Learned men also use words ending in terminations इनि and ठन्. While generally so employing इनि they do so especially after the words मेखला, माला and माया.

Note:—Under Pan. (5—2—116) the *Siddhantakaumudi* gives the varttika 'शिखामालासंज्ञादिभ्य इनिः'. Thus we get forms मेखलिन्, मालिन्, मायिन् referred to in the text.

अभ्यस्ताज्झेरदादेशे दधतीत्यादयोऽपि च ।
रोदिति स्वपितीत्यादि सहटा सार्वधातुकम् ॥ ९८ ॥

Tr. In the case of *Abhyastas* when अत् becomes the substitute for झि we get forms like दधति etc. Also (there are) *Sarvadhatuka* forms formed by adding the augment इट् as रोदिति, स्वपिति etc.

Note:—The word अभ्यस्त is a technical term meaning the two syllables of a reduplicated form. Pan (6—1—5). This takes place mainly in the roots of the 3rd conjugation. But there are certain roots, which though not reduplicated come under this designation, Pan. 6—1—6. Now when the plural termination झि = अन्ति is added to these, it is changed to अति giving forms like दधति (3rd person plural). These cases are referred to in the first half of the verse. In the second half the reference is to the addition of the augment इ (इट्) to all *Ardhadhatuka* terms, by Pan. 7—2—35. By way of enlarging the

scope of this rule some *Sarvadhatuka* terms. also take the augment ई by the rule 'रुदादिभ्यः सार्वधातुके' Pan. 7—2—76. The roots included in the आदि are स्वप् to sleep, अन् to breath and जक्ष् to eat.

Intro. Verse 58 provides for cases like दधति ending in अति the substitute for झि. There are cases of *Abhyastas* which are pres. participles ending in अत्. They are also accepted by Bhamaha. Hence the next *sloka*.

अभ्यस्तेषु प्रयोक्तव्यमदन्तं च विदेः शतुः ।
असौ दधदलंकारं स्रजं बिभ्रच्च शोभते ॥ ५९ ॥

Tr. In the case of Abhyastas those that end in अत् (i. e., present particilples) may also be used; also the form obtained by adding शतृ to the root विद्. This man (असौ) who is wearing (दधत्) ornaments and bears on his body garlands (बिभ्रत्स्रजम्) is resp'endant (शोभते).

Note:—The term. शतृ is added to विद् giving the form विदन्.

...................रं योगिनं वदेत् ।
यथैतच्छ्याममाभाति वनं वनजलोचने ॥ ६० ॥

नैकत्रौकारभूयस्त्वं गतो यातो हतो यथा ।
सावर्ण्यवत्समयोमस्य ब्रूयान्नान्यत्र पद्धतेः ॥ ६१ ॥

Not clear.

सालातुरीयमतमेतदनुक्रमेण
को वक्ष्यतीति विरतोऽहमतो विचारात् ।
शब्दार्णवस्य यदि कश्चिदुपैति पारं
मीमाम्भसश्च जलधेरिति विस्मयोऽसौ ॥ ६२ ॥

Tr. I refrain from this inquiry because who can expound in detail the whole of the tenets of the school of *Salaturiya*? If one reaches the other shore of this ocean of speech and of the real

ocean with the awe-inspiring expanse of water, then indeed he would be a wonder.

Note:—Salatur is said to have been the birth-place of Panini. It has been identified with the modern Lahor a village 4 miles to the N. E. of Ohind (Esufjai valley see Cun A Geo. p. 66-67. S. K. Belvalkar after examining all previous views as to Panni's date concludes that he cannot be later than 600 B. C. He also adds that Panini's mother was Dakshi (see systems of Sans. Grammar p. 18-19.

विद्यानां सततमपाश्रयोऽपरासां
तामुक्तान्न च विरुणद्धि कांश्चिदर्थान् ।
श्रद्धेयं जगति मतं हि पाणिनीयं
माध्यस्थ्याद्भवति न कस्यचित्प्रमाणम् ॥ ६३ ॥

Note:— अपरासां विद्यानां सततमपाश्रय: (सन्नपि).

Tr. Although (one) has made one-self the permanent receptacle of the labours (i. e., the sciences) of others (one) does not intend hereby to oppose the views of others. The views of Panini however deserve in the world great respect. Occupying a middle position they cannot be said to be binding on some one only.

Note:—The meaning is not quite clear. I understand the first half refers to Bhamaha himself who offers an apology for not setting out the views of other grammarians. The School of Panini may be taken to be the meeting place of the views of many ancient Grammarians. Therefore perhaps it is referred to as occuping a central position.

अवलोक्य मतानि सत्कवीना-
मवगम्य स्वधिया च काव्यलक्ष्म ।
सुजनावगमाय भामहेन
ग्रथितं रक्रिलगोमिसूनुनेदम् ॥ ६४ ॥

समाप्तोऽयं ग्रन्थः ।

Tr. After understanding the views of good poets and also having worked out the characteristics of *Kavya* by one's own intelligence this work is composed by *Bhamaha* the son of *Rakrilagomin* for the instruction of the good.

षष्ट्या शरीरं निर्णीतं शतषष्ट्या त्वलंकृतिः ।
पञ्चाशता दोषदृष्टिः सप्तत्या न्यायनिर्णयः ॥ १ ॥

षष्ट्या शब्दस्य शुद्धिः स्यादित्येवं वस्तुपञ्चकम् ।
उक्तं षड्भिः परिच्छेदैर्भामहेन क्रमेण वः ॥ २ ॥

Tr. By sixty (verses) the body (of poetry) was settled; by one hundred and sixty, the Alaukaras; by fifty, the conception of Doshas; by seventy the determination of Nyaya (Logic); by sixty, the purity of words. Thus, five subjects have been dealt with in six *parichchedus*, in order, by Bhamaha for you (i.e., reader's benefit).

FINIS.

काव्यालङ्कारे प्रोक्तानाम् अलङ्काराणाम् सूचिका.

Some appreciations of this Edition of Bhamaha's Kavyalankara.

Dear Sir,

I am thankful to you for a copy of your translation of Bhamaha's work with the text thereof. Your translation shows great industry and care. Your notes are learned and to the point. You have taken care to add notes only where they were absolutely necessary. Your Introduction brings out the principal points about Bhamaha. I hope that your work will be appreciated by all students of Sanskrit Literature particularly of Sanskrit Poetics.

Bombay,
13—1—'28.

P. V. KANE, M. A., L. L. M.,
High Court Vakil.

You have done a real service to the students of Alankara Sastra by publishing a handy edition of the text of Bhamaha. The English translation and notes considerably add to the usefullness of the work.

Trippunilhura,
22—1—'28.

K. RAMA PISHAROTI,
Principal, Sanskrit College, Cochin State.

The work seems to have been carefully done.

Senate House,
Allahabad,
23—1—'28.

GANGANATH JHA.

I went through it with pleasure. I am sure it will be appreciated by all Sanskrit Scholars.

Madras,
14—2—'28.

C. V. KUMARSAMI SASTRIGAL.

Your Edition is very good. As the work is of the greatest importance for the Library of Indian Poetics you will surely have much acknowledgment for your scholarly work.

Wartenburg,
13—4—'28.

JOH. NOBEL.

I have read your Tranlation and Notes both with pleasure and profit. The work while unpretentious shows every sign of careful preparation and thought and is a most convenient and useful addition to our knowledge of Indian Poetics.

Edinburg University,
20—6—'28

A. B. KEITH.

I have great pleasure in congratulating you on the distinct service you have rendered to the cause of Sanskrit Literature and Literary Criticism. The translation and notes are very helpful to the student.

K. BALASUBRAMANIA IYER, B. A., B. L.,
Advocate, "The Ashram", Mylapore.

This is a welcome addition to the note-worthy publications relating to Sanskrit Poetics. Mr. P. V. Naganatha Sastri, gives in his Edition, the Text of Bhamaha's Kavyalankara and an English Translation, which is eminently readable and generally reliable together with brief explanatory notes in English. The learned translator is happy in his rendering in several places and his judicious notes are such as bear testimony to his keen literary sense.

S. KUPPUSWAMI SASTRI,
Mahamahopadyaya, Vidyavachaspathi, M. A., I. E. S.,
in Volume III Part I of the Journal of Oriental Research.

The publication of Bhamaha's Kavyalankara by P. V. Naganatha Sastrigal * * is a notable and valuable act of service to the public. Bhamaha's great work was not available till now in a complete form and a scholarly and correct edition of it has been waited for by lovers of Indian Art and Esthetics for a long time. The Introduction to the work by Mr Sastrigal is a fine piece of work by itself.

Madura, 24—6—'29.

K. S. RAMASWAMI SASTRI.
District and Sessions Judge.

Office of the Curator for the publication of Sanskrit Mss.

I am in due receipt of your letter of the 17th instant. I have now gone through your edition of Bhamaha Alankara leisurely. A separate edition of Bhamaha, the earliest Alankarika had long been a desideratum and I am glad to find that you have done this work in a most creditable manner and I have no doubt that sanskrit scholars will highly appreciate the services you have rendered to the cause of Alankara Literature.

Trivandrum, 22nd June '29.

K. SAMBASIVA SASTRI,
Curator.

S. K. DE, M. A., D. LET. (Lond.)
Reader and Head of the department of Sanskrit and Bengali.

UNIVERSITY OF DECCA,
January 10, 1929.

Dear Sir,

Pardon my delay in acknowledging the receipt of your very kind present of your edition of Bhamaha's Kavyalankara for which please accept my best thanks. I had always felt that this work was in need of a fresh critical edition and I am glad to find that you have at least taken it up. I have not had time yet to go through your edition as minutely as it deserves but I have looked through your introduction and some passages with your Notes and Translation and I find that it is an useful publication and in some respects an improvement in the matter of the text over Trivedi's Edition.

Yours truly,
S. K. DE.

BONN,
1st April 1929.

Dear Sir,

I beg to offer you my sincere thanks for presenting me with a copy of your edition of Bhamaha's Kavyalankara with English Translation and Notes, which is very welcome to me as I take a deep interest in Alankara. The readers of your book will be grateful for the trouble you have taken in elucidating the text, etc., etc.

Yours very truly,
HERMANN JACOBI.

The Lawley Electric Printing Press, Tanjore.